THE
IPHIGENEIA AT AULIS
OF EURIPIDES.

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THE

IPHIGENEIA AT AULIS OF EURIPIDES

WITH INTRODUCTION AND NOTES

BY

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PREFACE.

THE previous editions to which my indebtedness is greatest are those of Hōpfner (Halae, 1795); Hermann (Lipsiae, 1831); Monk (Cantabr., 1857); Klotz (Gothae, 1858); Weil (Paris, 1879); Paley (London, 1880). I have also consulted with benefit the analysis and criticism of the play by Gruppe *Ariadne* xiii, xiv; and H. Hennig's dissertation *de Iphigeniae Aulidensis forma ac condicione* (Berol. 1870). Other obligations which relate to particular points are acknowledged in the notes.

The text is based generally upon that of Adolph Kirchhoff (1867), which follows closely the authority of the MSS. A list of all the deviations from his text which occur in the present edition will be found in the Appendix.

I wish to take this opportunity of expressing my thanks to Mr A. W. W. Dale of this College for his kind assistance and advice.

C. E. S. H.

TRINITY HALL,
October 17th, 1889.

INTRODUCTION.

I.

THE Iphigeneia at Aulis of Euripides deals with a tragic episode in the history of the house of the Pelopidae, the *δῶμα πολύφθορον* whose fortunes furnished to the creative imagination of the Greek tragedians a theme so fertile in the intricate and awful problems of crime and retribution, of sin visited upon the children's children, of heavenly ordinance to men, and the mysterious guiding of fate. One of the last works of Euripides, the play itself in its conception and execution is worthy of the poet at his best. We feel as we read that we are in touch with one who knew the heart of man, and has from his sympathy with its varying moods received the power to arouse in us the quick emotions of pity, indignation, admiration, and awe. His characters live before us; compelling our interest, as they unfold through the changing scenes the workings of the human soul. There is here no trace of failing power or enfeebled judgment. The calm and matured reflexion of the philosophic mind is illumined by the seeing eye of the poet[1]; and in the handling of pathos—wherein resides the most delicate test of the artistic spirit—rarely, if ever, has the mingled tender-

[1] Cf. Anth. P. vii 44 *adesp.* (of Euripides) *τὸν σοφίῃ Μουσέων μιξάμενον χάριτα.*

ness and dignity of Euripides secured him a more splendid triumph.

The legend of Iphigeneia daughter of Agamemnon, who was brought to the Grecian camp at Aulis, there to be offered upon the altar to appease offended Artemis, who would not suffer the fleet to sail to Troy on its mission of vengeance against Paris and the faithless Helen, is already sufficiently familiar in its main outline to render a detailed account unnecessary. We shall therefore pass on to institute a brief comparison between the story as adopted by Euripides and its treatment by other writers in whom it appears. We shall thus be in a position to judge more conveniently of the construction of the plot of the *Iphigeneia at Aulis*, and the comparison will be itself not without interest as illustrating several of the dramatic motives on which the development of Euripides' play depends.

The story of Iphigeneia as we meet with it in Greek tragedy is post-Homeric in its origin. We find in Homer no mention either of the detention of the fleet at Aulis, or of the sacrifice of Agamemnon's daughter. Iphigeneia herself is not named: nor was she apparently known to Homer as a daughter of Agamemnon, who is made to say in *Iliad* ix 144:—"Three daughters have I in my stately palace, Chrysothemis, Laodike and Iphianassa[1]."

[1] It has been held that Iphianassa in this passage stands for Iphigeneia, as is the case in Lucret. i 84 Triviai virginis aram | Iphianassai turparunt sanguine foede | ductores Danaum. They are however distinguished by Sophokles, vide El. 157 *οἵα Χρυσόθεμις ζώει καὶ Ἰφιάνασσα*, cf. 547 *φαίη δ' ἂν ἡ θανοῦσά γ'* (i.e. Iphigeneia) *εἰ φωνὴν λάβοι*: and by the author of the Kypria, *schol.* ad Soph. El. 157 *ἢ ὡς ὁ τὰ Κύπρια ποιήσας τέσσαράς φησιν, Ἰφιγένειαν καὶ Ἰφιάνασσαν*, i.e. 'four daughters, counting Iphigeneia and Iphianassa' (for the punctuation &c. here see Monro *Journ. of Hellen. Studies* v p. 8). Euripides in this play speaks explicitly of *three daughters* (*τίκτω ἐπὶ τρισὶ παρθένοισι παῖδά σοι | τόνδε*), cf. also Orest. 22 f. Iphigeneia however appears in El. 1023 as *Ἰφιγόνη*: a secondary form which is matched by similar examples of an alternative termination in the case of some other proper names. In I. T. 562 ff. allusion is made to two daughters only—*Elektra* and Iphigeneia, as also in Aesch. Cho. 252 ff.

The source of the story appears to be the *Kypria*, a poem of the epic cycle attributed to Stasinus (Στασῖνος), who flourished about 776 B.C. There we are told of a gathering of the Greek fleet under Menelaus and Agamemnon at Aulis, where take place both the sign of the sparrows (cf. Il. ii 300 ff.), and the prophecy of Kalchas; after which the host starts on its voyage but lands by mistake at Teuthrania. They assemble *a second time* at Aulis, on which occasion comes about the leading of Iphigeneia to the altar as a victim to Artemis, and her rescue by the goddess[1], who snatches her from the jaws of death, and carries her off to the Tauri, leaving a hind at the altar in her stead.

An allusion to the detention of the fleet is made by Hesiod *op.* 651 (a passage which some critics reject) in which he speaks of "Aulis, where on a time the Achaeans, biding a stress of weather, gathered out of Hellas a goodly company bound for Troy the home of fair women."

In the *Agamemnon* of Aeschylus we have a graphic description of the scene at the altar, and it further appears that in the belief of the persons in the play Iphigeneia has really been slain. In fact Klytaemnestra afterwards (cf. Ag. 1017) justifies her murder of Agamemnon as no more than a righteous avenging of her daughter, slain by her father "as a charm to lull the gales from Thrace." Again, it is not, as in this play of Euripides, a *calm*, but contrary winds blowing from the Strymon that keep the host inactive at Aulis. (We find later the hindrance to the voyage declared to be a *calm* by Kallimachus, in his *hymn to Artemis* 230 f.:—"when thou (Artemis) didst bind fast the winds, what time the Achaean ships sought to make their voyage to vex the Teukrians' town").

The motive which Klytaemnestra in the *Agamemnon*[2] alleges

[1] Ἄρτεμις δὲ αὐτὴν ἐξαρπάσασα εἰς Ταύρους μετακομίζει καὶ ἀθάνατον ποιεῖ· ἔλαφον δὲ ἀντὶ τῆς κόρης παρίστησι τῷ βωμῷ. Proklus περὶ τῶν Κυπρίων (p. 455 *ap.* Gaisf. Hephaest.).

[2] In this play (1183 f., 1456) Klytaemnestra throws out a dark hint of the vengeance that she will wreak upon Agamemnon if he lets her daughter die.

for her crime had already been hinted at by Pindar, Pyth. xi 22 ff:—"Was it then the slaying of Iphigeneia far from the land of her birth that stung the mother to an arousal of wrath dangerous in deed?"; and in the *Elektra* of Sophokles Klytaemnestra, who believes that Iphigeneia has been done to death, defends her murder of the king as a merited retribution for the part he took in bringing it about. "'Twas justice took him off, not I alone[1]." Unlike Aeschylus, Sophokles agrees with Euripides in making a calm the obstacle to the sailing of the fleet:—"Ask," says Elektra, "the huntress Artemis in quittance for what guilt she stayed those thronging winds at Aulis" (563). She goes on to mention what Agamemnon's transgression had been: after a successful shot at a stag, he had uttered a boasting speech[2] which had aroused the anger of the goddess. In our play the cause of the wrath of Artemis is not stated; Kalchas simply announces the sacrifice which she requires. In an earlier work, the *Iphigeneia among the Tauri*, the maiden is demanded in fulfilment of a vow made by her father[3], that he would devote to Artemis the fairest of a year's produce.

Without considering at length minor differences of detail in the various accounts, or following the story as it is found in later Roman writers, we may return for a moment to the miraculous rescue of the heroine as set forth in the poem of Stasinus, and adopted in this play by Euripides. We have already seen that in Aeschylus and Sophokles Iphigeneia was in the opinion of her friends actually slain. This point is important in the dramatic situation as conceived by these two poets, because it furnishes Klytaemnestra with just enough excuse for her crime to prevent our sympathies from being wholly alienated from her as an entirely abandoned and heartless woman. It is evident however that there is nothing so far to contradict the fact of the rescue having taken place: it is only assumed that the spectators of the sacrifice were not aware of it. Similarly, in the *Orestes* of

[1] El. 528 *ἡ γὰρ Δίκη νιν εἷλεν, οὐκ ἐγὼ μόνη.*

[2] He said, we are told, *οὐδὲ ἡ Ἄρτεμις.* Tzetzes ad Lykophr. 183.

[3] So Cic. *de off.* iii 25.

Euripides, Orestes believes that his sister died at Aulis[1]; a belief which is only dissipated when, going on a quest signified to him by Apollo, he finds his sister alive among the Tauri as priestess of Artemis. In our play the case is different. Klytaemnestra is informed by a messenger (1540 ff.) of Iphigeneia's disappearance at the critical moment and the substitution of a hind as the victim; an interposition of heaven of which Agamemnon has been an eye-witness (1621 ff.) in common with the Grecian army.

II.

EURIPIDES' PLAY.

The plot of the *Iphigeneia at Aulis* is remarkable for the sustained interest which is maintained to the end, and the drawing of character is also exceptionally clear and brilliant. The dramatic story received from older tradition by Euripides loses in his hands none of its pathetic charm. Summoned to meet a bridegroom, the youthful daughter of the great chief of Greece finds awaiting her the knife of Kalchas and her father powerless to aid. The agony of the king in his wrestling with fate, the queen's distress and resentment at her daughter's wrong, the softening of Menelaus' heart at his brother's grief, have each their share in heightening the tragic effect, and throwing into bolder relief the simple courage of the heroine.

Agamemnon is the type of a man called upon to act in a crisis of great difficulty without the resoluteness and strength of will to cope with the perils around him. In the vain endeavour to extricate himself he has recourse to deception; but he is not the stuff of which intriguers are made. His consent to sacrifice his daughter is wrung from him chiefly because he feels a keen sense of responsibility to the army of

[1] ἃ δ' Αὖλις ἔλαβε σφάγι' ἐμῆς ὁμοσπόρου κτλ.

Greece[1]; and the disingenuous part which he plays towards Klytaemnestra is due rather to weakness, which induces him to catch at any expedient for deferring the evil day, than to brutal indifference to aught but the accomplishment of his own schemes.

Menelaus appears at first in a very unfavourable light. Persons and institutions connected with Sparta usually find in Euripides an unsympathetic exponent. He is overbearing in pressing the advantage which circumstances have given him, and so heedless of all but his private interests as to demand the death of his own niece in order to forward them. His selfishness is however not the egoism of a cold and calculating nature. It arises from his impetuous and hasty temper which does not easily brook opposition from others (cf. 311, 413, 519). It is not till his brother breaks down in complete despair that he fully realises the odious part he has been playing; not till then does the meaning of the sacrifice he requires come home to him (492). This revulsion of feeling on the part of Menelaus is finely conceived. It is surely a false estimate of Euripides' sense of dramatic effect to suppose, as some critics have done, that Menelaus in offering to forego his prospects of success merely airs a cheap generosity, knowing that after the messenger's arrival the doom of Iphigeneia is sealed.

Achilles' character is that of a high-minded and honourable soldier. Intrigue and finesse are repugnant to his nature, and he is proportionately indignant when he discovers the use which has been made of his name by the crooked policy of Agamemnon (936 ff.). In spite of the false position in which he finds himself his chivalrous feeling leads him to espouse at once Klytaemnestra's cause. It is no more, he declares, than his own honour demands (961). His greatest dread is a 'scene,' and he is anxious that nothing should be left untried to avoid it (*ἵνα τὸ πρᾶγμ' ἔχῃ καλῶς* 1009), but when all fails he is ready to take his life in his hand to protect the defenceless.

The maternal solicitude of Klytaemnestra and the anxiety she displays for her daughter's welfare enhance the pathos of Iphi-

[1] Cf. esp. 1012, 1258 ff.

geneia's fate, and suggest at the same time a striking contrast with the conduct of Agamemnon. But withal she leaves upon us the impression that, when other passions than a mother's tenderness assert their sway, the Klytaemnestra of the *Agamemnon* will not be far to seek. Force and determination mark her uncompromising refusal to return to Argos at Agamemnon's request, and leave him to manage the wedding ceremony; whilst allusion has been made above (see p. ix n. (2)) to the foreshadowing of her vengeance for Iphigeneia's death.

The character of Iphigeneia herself exhibits the hand of a master. The poet has conceived the effect of a terrible and unexpected demand made upon the fortitude of a pure and noble girl, whose affections and feeling of duty give her strength in the end to taste unfalteringly the bitterness of death at a moment when life is sweetest. With supreme art he secures our sympathy by frankly showing us the human weakness which only human heroism can successfully overcome. Like the Antigone of Sophokles, Iphigeneia displays no indifference to death: her courage is not the outcome of insensibility to the horrors of her doom. When first she hears of what awaits her, the emotion she feels is that of agonised terror at her untimely fate (*μή μ' ἀπολέσῃς ἄωρον*). She pleads that life is sweet (*ἡδὺ γὰρ τὸ φῶς λεύσσειν*), and shrinks in horror from beholding the dread things of the underworld (1219). With a cry of despair like one drowning in deep waters she ends her piteous appeal: life on any terms is better than the noblest death (1252).

But her father can give no hope of escape. A necessity too strong to resist is laid upon him (*τοῦτο γὰρ πρᾶξαί με δεῖ*), and the word of the gods none shall withstand. Then in a lyric cry of passionate intensity Iphigeneia makes her moan for the cruel destiny that visits upon her the sin of others. Priam's exposure of his infant son, Paris and the judgment of the goddesses, the flight of Helen, and the gathering at Aulis of the avenging host: thus, link by link, is forged the adamantine chain of fate that holds at last the innocent girl in bonds that death alone can loose. Throughout the play is suggested the idea of an inexorable fate bringing upon the guiltless punishment for the wrong

doing of others[1]. Behind the perplexities of the hour, behind the human actors with their hopes and fears, their devices and ambitions, stands ever the shrouded form of Necessity guiding all things to their appointed end, and exacting for sin a late but certain expiation. Of this idea the culminating expression is reached in the monody of Iphigeneia (1279—1335). The crisis of the play now approaches: the army clamour for her death, Achilles is ready to resist them with the sword. But Iphigeneia has had time to conquer her first terror, and reflect calmly on the situation. Her words fall with quietness and decision on the excited hearing of her listeners. The eyes of Hellas are upon her: the opportunity offers of saving her country and winning deathless renown. When the goddess bids, when victory is in the balance, and national honour at stake, it is a craven spirit that still clings to life. She surrenders herself a willing victim.

> ...once again she raised her voice,
> "O father! if the ships are now detain'd,
> and all your vows move not the gods above,
> when the knife strikes me there will be one prayer
> the less to them: and purer can there be
> any, or more fervent than a daughter's prayer
> for her dear father's safety and success?"
> A groan that shook him shook not his resolve.
> An aged man now enter'd, and without
> one word stept slowly on, and took the wrist
> of the pale maiden. She lookt up and saw
> the fillet of the priest and calm cold eyes.
> Then turn'd she where her parent stood, and cried
> "O father! grieve no more, the ships can sail."

LANDOR *Iphigeneia* Hellen. xi.

[1] See vv. 467, 680, 793, 1236, 1253.

III.

CRITICISMS ON EURIPIDES' IPHIGENEIA.

It is worth while to observe before we take leave of the subject that fault was found in ancient times with the character of Iphigeneia as conceived by Euripides. In the Poetics of Aristotle (xv p. 1454ᵃ 31) we meet with a remark that, as here depicted, the character offends against the canon of *consistency* (τὸ ὁμαλόν): "for," continues Aristotle, "Iphigeneia pleading for her life bears no resemblance (οὐδὲν ἔοικεν) to Iphigeneia as she afterwards appears." To understand the bearing of this criticism we must glance for a moment at the context in which it occurs. Consistency having been mentioned as one of the cardinal principles connected with character-drawing, Aristotle adds that if the poet has occasion to represent inconsistency, the character must be *consistently inconsistent* (ὁμαλῶς ἀνώμαλον, 27). He does not then condemn inconsistency as such, but only when inartistically handled; just as, in the same chapter, having laid especial stress on *goodness* of character[1], he proceeds to censure the character of Menelaus in the *Orestes* not as being bad, but as being *unnecessarily bad*[2]. In the same way with regard to Iphigeneia, since change of attitude is not (as we have seen) to be considered in itself a fault, Aristotle means that the defect lies in the abruptness with which the change is executed. The criticism therefore which he makes is less sweeping and, it may be fairly added, less removed from appreciation of poetic excellence, than would at first sight appear. Whether we agree with Aristotle, or not, it is plain that there is a great difference between blaming the transition through which Iphigeneia is made to pass, and maintaining that the

[1] ἓν μὲν καὶ πρῶτον, ὅπως χρηστὰ ᾖ.

[2] The difference of reading which the MSS. here exhibit does not affect the present argument.

motives for it are not adequately suggested. The question can only be satisfactorily decided for each individual after a careful and unprejudiced reading of the play as a whole. Still, when all objections have been allowed their weight, the opinion of the critic can hardly be otherwise than favourable to Euripides, in an attempt where not to greatly succeed must be to greatly fail. Of modern judgments which have been passed upon this interesting point we will quote only, in conclusion, that expressed by Schiller[1], in whom the insight of a poet was combined with a keen sense of dramatic fitness. He says:—"a faithful and "charming portrait of nature is presented by this union of "weakness and strength, of fearfulness and heroic courage. "The passage from the one mood to its opposite, led up "to by natural steps, is effected without undue abruptness."

IV.

TREATMENT IN ART.

A few words may be added on the treatment in ancient art of the episode of the sacrifice of Iphigeneia. A situation so strikingly suited to call forth the highest powers of the artist was not likely, among the Greeks, to be wholly resigned for its illustration to the province of literature, and we hear of a celebrated picture with this subject which was painted by Timanthes of Sikyon (*circ.* 400 B.C.). Of the composition of his picture we know something from allusions found in ancient writers, and we shall presently have occasion to consider more particularly certain points connected with it.

It will be convenient however to notice first three other representations of the scene. We have in the first place (1) an antique painted vase (Rochette *Mon. inéd. d'Antiquité* pl. xxvi B), on which the sacrifice is represented. The painting consists

[1] In a note appended to his translation of the play.

of a group of six figures. The demeanour of Iphigeneia is calm and resigned. Partly visible behind her is a hind, in such a position that it must receive the blow of the sacrificial knife which Kalchas raises.

Secondly (II) the marble altar of Kleomenes (Baumeister *Denkm. des klass. Altertums* Abb. 806) at Florence : where, on a relief which encircles the stone, Kalchas is seen approaching Iphigeneia, whom Achilles is leading to her doom, in order to begin the ceremonial of sacrifice. Agamemnon stands by the altar overwhelmed by grief, holding his robe so as to conceal his features[1]. Iphigeneia stands erect and firm, prepared to meet her fate with dignity and resignation[2] (avec une fermeté noble et tranquille. Roch.).

Thirdly (III) a mural painting at Pompeii (Baum. Abb. 807), in which Agamemnon is standing by a pillar on which is an antique figure of Artemis carrying a torch in each hand. [The goddess here appears in her character of Ἄρτεμις ἀμφίπυρος, vide Note C.] His attitude is similar to that in (II), and, veiled by his robe, he is holding his hand before his eyes. Iphigeneia, clothed in a yellow robe (κροκωτός), is being raised from the ground and carried to the altar in an attitude of piteous and despairing supplication.

Fuller details of these works of art will be found in the authorities mentioned. The descriptions just given are concerned mainly with two points—the figure of Agamemnon and the demeanour of Iphigeneia. The veiled figure of the father was a feature in the picture of Timanthes, as we learn from several sources. It was the opinion of ancient critics that the artist's reason for concealing Agamemnon's face was that he had

[1] Cf. *infr.* 1550 ὀμμάτων πέπλον προθείς. But the picture of Timanthes, from which the attitude of Agamemnon here and in (III) seems to have been copied, was probably painted before the appearance of Euripides' play.

[2] Overbeck *Griech. Plastik* ii p. 379 thinks it not improbable that the figure of Iphigeneia on this relief is also derived, like that of Agamemnon, from the picture of Timanthes.

already expended upon the rest of the group his utmost power of expressing grief; or, that he thought it impossible to paint the agony of a father upon such an occasion : cf. Cicero *Or.* xxii (74) pictor ille vidit cum immolanda Iphigeneia tristis Calchas esset, maestior Ulixes, maereret Menelaus, obvolvendum caput Agamemnonis esse *quoniam summum illum luctum penicillo non potest imitari.* But a loftier motive, based on a truer recognition of the essential nature of art, was assigned by Lessing[1] for this concealment. Timanthes felt that to depict the countenance of Agamemnon convulsed with the terrible anguish which at such a moment must have racked a father's soul, would be to excite in all who looked upon it a feeling of repulsion at the distorted features, that must inevitably weaken their sympathy with the king's distress. "In short," he says, "the artist here has made "a sacrifice to beauty; and it is an instance not how expression "may exceed the capacity of art, but how it should be subjected "to art's first law, beauty."

In the bearing of Iphigeneia herself a distinct difference will already have been observed, which corresponds to a remarkable variation in the literary treatment of her demeanour at the supreme and terrible moment.

In (III) we have before us the scene described with such splendid pathos by Aeschylus, Ag. 226 ff., where the attendants are bid to raise aloft above the altar the drooping maiden, her fair mouth stopped with gags, whilst her robe of saffron dipping flows from her to the ground[2], and her sad eyes move the slayers to compassion. This is the victim whom Lucretius has described, i 85 ff., speechless with fear, and sinking with failing limbs to the earth, as she is led all quaking to the altar. Of another mould is the Iphigeneia who stands before us in the two remaining scenes (I, II). We recognize the character as conceived in this play by Euripides. The struggle is over: the terror of death subdued by noble resolve: and Iphigeneia goes with unshrinking step to lay down her life for Hellas.

[1] Laokoon ch. ii.

[2] κρόκου βαφὰς δ' ἐς πέδον χέουσα.

V.

ENNIUS. SCHILLER. RACINE.

Versions and imitations of the *Iphigeneia at Aulis* have been attempted by different hands at various intervals since Euripides gave it to the world. We propose to notice here the work of three famous poets only, one of ancient, and two of modern times. The play was translated by the Roman poet Ennius, a few lines (some 25 in all) of whose *Iphigenia* are still extant. We are able to infer from what survives that Ennius dealt with his original in the free style[1] which he elsewhere displays in adapting Greek tragedies to his own purpose. One or two fragments of his translation are quoted in the notes ; see Index. Coming to modern times, we have a version made by Schiller in 1788. Schiller's *Iphigenie*, undertaken, according to his own account, as an exercise in dramatic writing, by which he hoped at the same time to enter into the Greek spirit, is an admirable piece of work. In the choric parts especially, he is highly successful in rendering the movement and rhythm of the original. The translation ends with the final exit of Iphigeneia (l. 1509).

There remains the celebrated *Iphigénie à Aulide* of Racine. This play, which appeared in 1675, was received by the public with great favour. Voltaire praised it enthusiastically as "the tragedy of tragedies," "a thing of beauty for all ages and all peoples." Racine's plot differs from that of Euripides in several important respects. He introduces into the piece *another Iphigeneia* (daughter of Theseus and Helen) who appears as Ériphile (Eriphyle) a captive of Achilles, and is in the end sacrificed instead of the daughter of Agamemnon. Ériphile is in love with Achilles, and jealous of Iphigeneia, her rival in his affections. Hence when the latter attempts to escape from her doom, Ériphile prevents her by disclosing the purposed flight to Kalchas. Iphigeneia is led to the altar, where Achilles

[1] See l. 164 n. (end).

comes forward as her champion, and a conflict is imminent, when Kalchas declares that Ériphile herself is the victim demanded by the gods.

> Un autre sang d'Hélène, une autre Iphigénie,
> sur ce bord immolée y doit laisser sa vie.
> Ainsi parle Calchas. Tout le camp immobile
> l'écoute avec frayeur et regarde Ériphile[1]. (Act V sc. 6.)

An obvious criticism is suggested by this interweaving of love-intrigues with the plot. In order to secure the approbation of his audience Racine, no doubt, was obliged to bring in something of the kind. Still, in spite of the opinion of a French critic that by means of Ériphile occasion is given for "beautiful developments in Iphigeneia's character," we cannot but feel that the importation into the region of classic drama of ideas so thoroughly modern is unfortunate. Again, as compared with the Agamemnon whom Euripides has portrayed, Racine's conception of the king involves a sacrifice of dramatic effect. Odysseus (to whom Racine assigns the part of Menelaus) induces Agamemnon to consent to the sacrifice by working on his ambition; and to this motive Agamemnon himself confesses frankly, though with a touch of shame (avec quelque pudeur), that his yielding is due. As to the character of Iphigénie herself, it will be evident from what has been already said of the play that it diverges considerably from that of the Greek heroine, nor would a comparison brief enough to be in place here be a fair treatment of the more elaborate study of the French poet. It is enough to say that here at any rate Euripides has no cause to fear the rivalry of his modern competitor.

[1] The introduction of this character (*l'heureux personnage d'Ériphile*) Racine, in his preface, says was suggested by Pausanias; who speaks (ii 22, 7 ff.) of a daughter born to Helen before her marriage with Menelaus, and mentions the lyric poet Stesichorus (*c.* 600 B.C.) according to whom and others Iphigeneia is daughter of Theseus.

VI.

DATE OF THE PLAY.

A few years before the end of his life Euripides quitted Athens. Whether the relentless satire of Aristophanes and domestic troubles of his own were immediately connected with this step, is not known for certain; possibly one or both of these reasons may have contributed to the poet's final decision to bid farewell to his native country. Not long afterwards he went by invitation of Archelaus to reside at the Macedonian court; and it was there he composed this play. The exact year of its representation is unknown. We are informed[1] that it was brought out at Athens by the younger Euripides, son (or, according to another account, nephew) of the poet, after the death (B.C. 406) of Euripides himself. With it were produced the *Bacchae* and the *Alkmeon in Corinth*, and it was in all probability to this trilogy that the prize was given which Suidas mentions as having been awarded to Euripides after his death.

VII.

MANUSCRIPTS, ETC.

The authorities on which depend the text of the *Iphigeneia at Aulis* are two mss. of the second family, both without scholia: (1) *cod. Laurentianus plut.* n. 32, 2 in the Laurentian library at Florence, written on paper in the XIVth century (sometimes known as L), referred to as C.

(2) *cod. Palatinus* n. 287 in the Vatican library at Rome, written on parchment also in the XIVth century (Kirchhoff's *B*), referred to as P.

Both these mss. in the opinion of Wilamowitz-Möllendorff (*anal. Euripidea* p. 3 &c.) are copies from the same archetype,

[1] *Schol.* ad Ar. Ran. 67 in Bekker's Aristotle p. 1573 (584).

a ms. (Φ) which was in existence, he supposes, about 1300 in a Byzantine library. Of C there are 5 copies dating from the xvth century, which were used by Kirchhoff (see his preface p. x) in ascertaining the readings of C for his edition of 1855; since the ms. itself had then been collated only by de Furia, who undertook the task for Matthiae's Leipzig edition, but executed it in a very untrustworthy manner (*ut solebat, neglegentissime.* Kirchh.) The new collation of both mss. which was published in 1875 by Wilamowitz *l. c.* shows C to be a better ms. than was formerly supposed; as the readings which the above mentioned copies exhibit as those of C prove in many cases to be due to a later corrector (c), who allowed himself an extremely free hand in his alterations. The play was first printed in the Aldine edition of Euripides (containing all the plays except the *Elektra*) published in February 1503 at Venice.

VIII.

STRUCTURE OF THE PLAY.

The following division of the play into acts and scenes, in which I follow Arnoldt[1], presents a summary view of the part in the dramatic action assigned to the different characters.

PROLOGOS, in one scene (1—163), Agamemnon and Slave.

PARODOS (164—302).

EPEISODION I, in 4 scenes (303—542):—

Scene 1 (303—316) Menelaus and Slave.

Scene 2 (317—414) Menelaus and Agamemnon. (During their colloquy the Slave retires to reappear (414) in the character of Messenger.)

Scene 3 (414—441) Agamemnon and Messenger. (Menelaus remains on the stage as a *muta persona.*)

Scene 4 (442—542) Agamemnon and Menelaus.

[1] *Die chorische Technik des Euripides* p. 25 f.

STASIMON I (543—606).

EPEISODION II, in 3 scenes (607—750):—

Scene 1 (607—630) Klytaemnestra. (Iphigeneia is present as a *muta persona*.)

Scene 2 (631—685) Klytaemnestra, Iphigeneia, Agamemnon.

Scene 3 (685—750) Klytaemnestra and Agamemnon.

STASIMON II (751—800).

EPEISODION III, in 4 scenes (801—1035):—

Scene 1 (801—818) Achilles.

Scene 2 (819—854) Achilles and Klytaemnestra.

Scene 3 (855—895) Achilles, Klytaemnestra, Servant.

Scene 4 (896—1035) Achilles, Klytaemnestra.

STASIMON III (1036—1097).

EXODOS, in 10 scenes (1098—end):—

Scene 1 (1098—1105) Klytaemnestra.

Scene 2 (1106—1119) Klytaemnestra and Agamemnon.

Scene 3 (1120—1275) Klytaemnestra, Agamemnon, Iphigeneia. (Orestes is also present (cf. 1165, 1451) on the stage.)

Scene 4 (1276—1344) Klytaemnestra and Iphigeneia.

Scene 5 (1345—1433) Klytaemnestra, Iphigeneia, Achilles.

Scene 6 (1434—1467) Klytaemnestra and Iphigeneia.

Scene 7 (1467—1509) Iphigeneia.

Scene 8 (1510—1531) a short ode sung by the chorus[1] as Iphigeneia goes to her doom.

Scene 9 (1532—1620) Messenger and Klytaemnestra.

Scene 10 (1624—1629) Agamemnon. (Klytaemnestra and Orestes (cf. 1623) present as *mutae personae*.)

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[1] Arnoldt *ib.* p. 296 f. argues on technical grounds against the genuineness of this ode.

CHRONOLOGICAL TABLE.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
73, 4	485	Aeschylus (b. 525) gains his first dramatic victory.	
74, 1	484	Herodotus born.	
74, 2	483		Aristeides ostracised.
75, 1	480	Birth of EURIPIDES (on the day, it is said, of the battle of Salamis—the 20th of Boedromion). Pindar *circ.* 40 years old. (About this time Gorgias, the rhetorician, born. Prodikus, of whom Euripides was a pupil, was a few years junior to Gorgias). Anaxagoras goes to Athens.	Battles of Thermopylae and Salamis. Gelon defeats the Karthaginians at Himera.
75, 1	479		Battles of Plataeae and Mykale.
75, 2	479		Siege and capture of Sestos.
76, 1	476	Phrynichus wins the prize for tragedy.	
77, 1	472	Aeschylus' Πέρσαι.	
77, 2	471	Birth of Thukydides (?).	Banishment of Themistokles.
78, 1	468	Sophokles (b. *circ.* 496) wins his first tragic prize. Death of Simonides of Keos, the lyric poet (b. 556). Birth of Sokrates.	Perikles' influence begins to make itself felt.

Ol.	B.C.	Art and Literature.	Political Events.
78, 3	466	Korax begins to teach rhetoric at Syracuse.	Victory of Kimon over the Persians at the Eurymedon. Power of the Areiopagus curtailed by the attacks of Perikles and Ephialtes.
80, 3	458	Aeschylus' Ὀρεστεία.	
81, 1	456	Death of Aeschylus.	
81, 2	455	Euripides produces his first play, Πελιάδες. About this time Protagoras (b. *circ.* 485) begins to visit the towns of Greece, teaching and giving lectures.	
81, 3	454		Enterprise of Perikles in the Krissaean Gulf.
82, 2	451	Ion of Chios begins to exhibit tragedies.	
82, 3	450	Anaxagoras leaves Athens.	Five years truce between Athens and Sparta.
82, 4	449	Krates and Kratinus, the comic poets, *flor.*	Athenians renew the war with Persia and win a victory by land and sea at Salamis in Kyprus. Treaty of Kallias with Persia.
83, 2	447		Athenians defeated by the Boeotians at Koroneia.
83, 4	445	The sculptors Pheidias of Athens (b. *circ.* 500) and Polykleitus of Sikyon.	Euboea and Megara revolt from Athenian alliance. Thirty Years Peace between Athens and Sparta.
84, 4	441	Euripides gains the first prize in tragedy. About this time Andokides born.	
85, 1	440		Revolt of Samos.
85, 3	438	Euripides' Ἄλκηστις. Completion of the Parthenon.	

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
85, 4	437		Amphipolis founded by the Athenians.
86, 2	435	Polygnotus, the painter, *flor.*	Outbreak of war between Corinth and Kerkyra on account of Epidamnus.
87, 1	432	Anaxagoras prosecuted for impiety. He retires to Lampsakus. Death of Pheidias.	Potidaea revolts and is blockaded.
87, 2	431	EURIPIDES' Μήδεια. Perikles' funeral oration over those who fell in the first year of the war.	Outbreak of Peloponnesian War. Peloponnesians invade Attica.
87, 3	430		Plague at Athens. Perikles loses the popular favour and is fined, but is re-elected strategus.
87, 4	429	Birth of Plato. Eupolis, the comic poet, begins to exhibit.	Fall of Potidaea. Death of Perikles.
88, 1	428	EURIPIDES' Ἱππόλυτος.	All Lesbos except Methymna revolts. Mytilene blockaded.
88, 2	427	Aristophanes' Δαιταλῆς. Gorgias at Athens as Ambassador from Leontini.	Fall of Mytilene. Plataeae taken and destroyed by the Peloponnesians.
88, 3	426	Aristophanes' Βαβυλώνιοι, in which he begins his attack on Kleon. Zeuxis, the painter, *flor.*	
88, 4	425	Aristophanes' Ἀχαρνῆς.	Demosthenes at Pylos. 420 Spartan hoplites including a number of distinguished Spartiates blockaded in Sphakteria. Kleon takes the island and carries the surviving Spartans as prisoners to Athens.

Ol.	B.C.	Art and Literature.	Political Events.
89, 1	424	Aristophanes' Ἱππῆς.	Athenian defeat at Delium. Brasidas brings about the revolt of Amphipolis and other towns in Chalkidike.
89, 2	423	Aristophanes' Νεφέλαι (first edition).	
89, 3	422	Aristophanes' Σφῆκες.	Kleon and Brasidas killed at Amphipolis.
89, 4	421	Aristophanes' Εἰρήνη.	Peace of Nikias.
90, 1	420	Euripides' Ἱκέτιδες.	Alliance between Sparta and Thebes. Alkibiades negotiates a counter alliance between Athens, Argos, Elis, and Mantineia.
90, 3	418		Spartan victory at Mantineia.
90, 4	417		Hyperbolus ostracised — the last exercise of ostracism.
91, 1	416	Agathon, the tragic poet, *flor.*	Envoys from Egesta ask help from Athens against Selinus and Syracuse.
91, 2	415	Euripides' Τρῳάδες.	Mutilation of the Hermae. Sicilian expedition under Nikias Lamachus and Alkibiades. Alkibiades recalled.
91, 3	414	Aristophanes' Ὄρνιθες.	Gylippus enters Syracuse and captures the fort of Labdalon. Nikias sends for reinforcements to Athens.
91, 4	413		Destruction of Athenian force in Sicily. Death of Nikias and Demosthenes.
92, 1	412	Euripides' Ἑλένη, Ἀνδρομέδα.	Athenian fleet at Samos.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
92, 2	411	Aristophanes' Λυσιστράτη, Θεσμοφοριάζουσαι.	Oligarchic council of 400 established at Athens. Alkibiades recalled by the fleet. Overthrow of the 400.
92, 3	410		Victory of the Athenians under Alkibiades at Kyzikus.
92, 4	409	Sophokles' Φιλοκτήτης.	
93, 1	408	EURIPIDES' Ὀρέστης.	
93, 2	407	EURIPIDES' Ἰφιγένεια ἡ ἐν Αὐλίδι probably written during this year.	Alkibiades chosen στρατηγὸς αὐτοκράτωρ. Lysander defeats the Athenian fleet at Notium in the absence of Alkibiades, who is thereupon superseded in his command by Konon.
93, 3	406	Death of EURIPIDES at Pella. Death of Sophokles.	Athenian naval victory at Arginusae: death of the Spartan admiral Kallikratidas.

ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΑΥΛΙΔΙ.

Τὰ τοῦ δράματος πρόσωπα·

Ἀγαμέμνων.	**Κλυταιμνήστρα.**
Πρεσβύτης.	**Ἰφιγένεια.**
Χορός.	**Ἀχιλλεύς.**
Μενέλαος.	**Ἄγγελος.**

ΕΥΡΙΠΙΔΟΥ

ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΑΥΛΙΔΙ.

ΑΓΑ. Ὦ πρέσβυ, δόμων τῶνδε πάροιθεν
στεῖχε. ΠΡ. στείχω. τί δὲ καινουργεῖς,
Ἀγάμεμνον ἄναξ; ΑΓΑ. πεύσει; ΠΡ. σπεύδω.
μάλα τοι γῆρας τοὐμὸν ἄυπνον
καὶ ἐπ' ὀφθαλμοῖς ὀξὺ πάρεστιν.
ΑΓΑ. τίς ποτ' ἄρ' ἀστὴρ ὅδε πορθμεύει;
ΠΡ. Σείριος ἐγγὺς τῆς ἑπταπόρου
Πλειάδος ᾄσσων ἔτι μεσσήρης.
ΑΓΑ. οὔκουν φθόγγος γ' οὔτ' ὀρνίθων
οὔτε θαλάσσης· σιγαὶ δ' ἀνέμων
τόνδε κατ' Εὔριπον ἔχουσιν.
ΠΡ. τί δὲ σὺ σκηνῆς ἐκτὸς ἀίσσεις,
Ἀγάμεμνον ἄναξ;
ἔτι δ' ἡσυχία τῇδε κατ' Αὖλιν,
καὶ ἀκίνητοι φυλακαὶ τειχέων.
στείχωμεν ἔσω. ΑΓΑ. ζηλῶ σέ, γέρον,
ζηλῶ δ' ἀνδρῶν ὃς ἀκίνδυνον
βίον ἐξεπέρασ' ἀγνὼς ἀκλεής·
τοὺς δ' ἐν τιμαῖς ἧσσον ζηλῶ.
ΠΡ. καὶ μὴν τὸ καλόν γ' ἐνταῦθα βίου.
ΑΓΑ. τοῦτο δέ γ' ἐστὶν τὸ καλὸν σφαλερόν,
καὶ φιλότιμον,
γλυκὺ μέν, λύπῃ δὲ προσιστάμενον.

τοτὲ μὲν τὰ θεῶν οὐκ ὀρθωθέντ'
ἀνέτρεψε βίον, τοτὲ δ' ἀνθρώπων
γνῶμαι πολλαὶ
καὶ δυσάρεστοι διέκναισαν.

ΠΡ. οὐκ ἄγαμαι ταῦτ' ἀνδρὸς ἀριστέως·
οὐκ ἐπὶ πᾶσίν σ' ἐφύτευσ' ἀγαθοῖς,
'Αγάμεμνον, 'Ατρεύς.
δεῖ δέ σε χαίρειν καὶ λυπεῖσθαι·
θνητὸς γὰρ ἔφυς. κἂν μὴ σὺ θέλῃς,
τὰ θεῶν οὕτω βουλόμεν' ἔσται.
σὺ δὲ λαμπτῆρος φάος ἀμπετάσας
δέλτον τε γράφεις
τήνδ' ἣν πρὸ χερῶν ἔτι βαστάζεις,
καὶ ταὐτὰ πάλιν γράμματα συγχεῖς
καὶ σφραγίζεις λύεις τ' ὀπίσω
ῥίπτεις τε πέδῳ πεύκην, θαλερὸν
κατὰ δάκρυ χέων,
καὶ τῶν ἀπόρων οὐδενὸς ἐνδεῖς
μὴ οὐ μαίνεσθαι.
τί πονεῖς; τί νέον περὶ σοί, βασιλεῦ;
φέρε κοίνωσον μῦθον ἐς ἡμᾶς.
πρὸς δ' ἄνδρ' ἀγαθὸν πιστόν τε φράσεις·
σῇ γάρ μ' ἀλόχῳ τότε Τυνδάρεως
πέμπει φερνὴν
συννυμφοκόμον τε δίκαιον.

ΑΓΑ. ἐγένοντο Λήδᾳ Θεστιάδι τρεῖς παρθένοι,
Φοίβη Κλυταιμνήστρα τ' ἐμὴ ξυνάορος
'Ελένη τε· ταύτης οἱ τὰ πρῶτ' ὠλβισμένοι
μνηστῆρες ἦλθον 'Ελλάδος νεανίαι.
δειναὶ δ' ἀπειλαὶ καὶ κατ' ἀλλήλων φόνος

ξυνίσταθ', ὅστις μὴ λάβοι τὴν παρθένον.
τὸ πρᾶγμα δ' ἀπόρως εἶχε Τυνδάρεῳ *πατρί,*
δοῦναί τε μὴ δοῦναί τε, τῆς τύχης ὅπως
ἅψαιτ' ἄριστα. καί νιν εἰσῆλθεν τάδε,
ὅρκους συνάψαι δεξιάς τε συμβαλεῖν
μνηστῆρας ἀλλήλοισι καὶ δι' ἐμπύρων
σπονδὰς καθεῖναι κἀπαράσασθαι τάδε,
ὅτου γυνὴ γένοιτο Τυνδαρὶς *κόρη,*
τούτῳ συναμυνεῖν, εἴ τις ἐκ δόμων λαβὼν
οἴχοιτο τόν τ' ἔχοντ' ἀπωθοίη λέχους,
κἀπιστρατεύσειν καὶ κατασκάψειν πόλιν
Ἕλλην' *ὁμοίως βάρβαρόν θ' ὅπλων μέτα.*
ἐπεὶ δ' ἐπιστώθησαν, εὖ δέ πως γέρων
ὑπῆλθεν αὐτοὺς Τυνδάρεως *πυκνῇ φρενί,*
δίδωσ' ἑλέσθαι θυγατρὶ μνηστήρων ἕνα,
ὅτου πνοαὶ φέροιεν Ἀφροδίτης *φίλαι.*
ἣ δ' εἵλεθ', ὅς σφε μήποτ' ὤφελεν λαβεῖν,
Μενέλαον. *ἐλθὼν δ' ἐκ* Φρυγῶν *ὁ τὰς θεὰς*
κρίνας ὅδ', ὡς ὁ μῦθος ἀνθρώπων ἔχει,
Λακεδαίμον', *ἀνθηρὸς μὲν εἱμάτων στολῇ*
χρυσῷ τε λαμπρὸς βαρβάρῳ χλιδήματι,
ἐρῶν ἐρῶσαν ᾤχετ' ἐξαναρπάσας
Ἑλένην *πρὸς* Ἴδης *βούσταθμ', ἔκδημον λαβὼν*
Μενέλαον· *ὃ δὲ καθ'* Ἑλλάδ' *οἰστρήσας δρόμῳ*
ὅρκους παλαιοὺς Τυνδάρεω *μαρτύρεται,*
ὡς χρὴ βοηθεῖν τοῖσιν ἠδικημένοις.
τοὐντεῦθεν οὖν Ἕλληνες *ᾄξαντες δορί,*
τεύχη λαβόντες στενόπορ' Αὐλίδος *βάθρα*
ἥκουσι τῆσδε, ναυσὶν ἀσπίσιν θ' ὁμοῦ
ἵπποις τε πολλοῖς ἅρμασίν τ' ἠσκημένοι.
κἀμὲ στρατηγεῖν πάντα, Μενέλεω *χάριν,*

εἵλοντο, σύγγονόν γε. τἀξίωμα δὲ
ἄλλος τις ὤφελ' ἀντ' ἐμοῦ λαβεῖν τόδε.
ἠθροισμένου δὲ καὶ ξυνεστῶτος στρατοῦ,
ἥμεσθ' ἀπλοίᾳ χρώμενοι κατ' Αὐλίδα.
Κάλχας δ' ὁ μάντις ἀπορίᾳ κεχρημένοις
ἀνεῖλεν Ἰφιγένειαν ἣν ἔσπειρ' ἐγὼ
Ἀρτέμιδι θῦσαι τῇ τόδ' οἰκούσῃ πέδον,
καὶ πλοῦν τ' ἔσεσθαι καὶ κατασκαφὰς Φρυγῶν
θύσασι, μὴ θύσασι δ' οὐκ εἶναι τάδε.
κλύων δ' ἐγὼ ταῦτ', ὀρθίῳ κηρύγματι
Ταλθύβιον εἶπον πάντ' ἀφιέναι στρατόν,
ὡς οὔποτ' ἂν τλὰς θυγατέρα κτανεῖν ἐμήν.
οὗ δή μ' ἀδελφὸς πάντα προσφέρων λόγον
ἔπεισε τλῆναι δεινά. κἀν δέλτου πτυχαῖς
γράψας ἔπεμψα πρὸς δάμαρτα τὴν ἐμὴν
στέλλειν Ἀχιλλεῖ θυγατέρ' ὡς γαμουμένην,
τό τ' ἀξίωμα τἀνδρὸς ἐκγαυρούμενος,
συμπλεῖν τ' Ἀχαιοῖς οὕνεκ' οὐ θέλοι λέγων,
εἰ μὴ παρ' ἡμῶν εἶσιν εἰς Φθίαν λέχος·
πειθὼ γὰρ εἶχον τήνδε πρὸς δάμαρτ' ἐμήν,
ψευδῆ συνάψας ἀμφὶ παρθένου γάμον.
μόνοι δ' Ἀχαιῶν ἴσμεν ὡς ἔχει τάδε
Κάλχας Ὀδυσσεὺς Μενέλεώς θ'. ἃ δ' οὐ καλῶς
ἔγνων τότ', αὖθις μεταγράφω καλῶς πάλιν
εἰς τήνδε δέλτον, ἣν κατ' εὐφρόνης σκιὰν
λύοντα καὶ συνδοῦντά μ' εἰσεῖδες, γέρον.
ἀλλ' εἶα χώρει τάσδ' ἐπιστολὰς λαβὼν
πρὸς Ἄργος. ἃ δὲ κέκευθε δέλτος ἐν πτυχαῖς,
λόγῳ φράσω σοι πάντα τἀγγεγραμμένα·
πιστὸς γὰρ ἀλόχῳ τοῖς τ' ἐμοῖς δόμοισιν εἶ.

ΠΡ. λέγε καὶ σήμαιν', ἵνα καὶ γλώσσῃ

σύντονα τοῖς σοῖς γράμμασιν αὐδῶ.
ΑΓΑ. πέμπω σοι πρὸς ταῖς πρόσθεν
δέλτοις, ὦ Λήδας ἔρνος,
μὴ στέλλειν τὰν σὰν ἶνιν πρὸς
τὰν κολπώδη πτέρυγ' Εὐβοίας
Αὖλιν ἀκλύσταν.
εἰς ἄλλας ὥρας γὰρ δὴ
παιδὸς δαίσομεν ὑμεναίους.
ΠΡ. καὶ πῶς Ἀχιλεὺς λέκτρων ἀπλακὼν
οὐ μέγα φυσῶν θυμὸν ἐπαρεῖ
σοὶ σῇ τ' ἀλόχῳ;
τόδε καὶ δεινόν. σήμαιν' ὅ τι φής.
ΑΓΑ. ὄνομ' οὐκ ἔργον παρέχων Ἀχιλεὺς
οὐκ οἶδε γάμους, οὐδ' ὅ τι πράσσομεν,
οὐδ' ὅτι κείνῳ παῖδ' ἐπεφήμισα
νυμφείους εἰς ἀγκώνων
εὐνὰς ἐκδώσειν λέκτροις.
ΠΡ. δεινά γε τολμᾷς, Ἀγάμεμνον ἄναξ,
ὃς τῷ τῆς θεᾶς σὴν παῖδ' ἄλοχον
φατίσας ἦγες σφάγιον Δαναοῖς.
ΑΓΑ. οἴμοι, γνώμας ἐξέσταν,
αἰαῖ, πίπτω δ' εἰς ἄταν.
ἀλλ' ἴθ' ἐρέσσων σὸν πόδα, γήρᾳ
μηδὲν ὑπείκων. ΠΡ. σπεύδω, βασιλεῦ.
ΑΓΑ. μή νυν μήτ' ἀλσώδεις ἵζου
κρήνας, μήθ' ὕπνῳ θελχθῇς.
ΠΡ. εὔφημα θρόει.
ΑΓΑ. πάντῃ δὲ πόρον σχιστὸν ἀμείβων
λεῦσσε, φυλάσσων μή τίς σε λάθῃ
τροχαλοῖσιν ὄχοις παραμειψαμένη
παῖδα κομίζουσ' ἐνθάδ' ἀπήνη

Δαναῶν πρὸς ναῦς.
ΠΡ. ἔσται. ΑΓΑ. κλῄθρων δ' ἐξορμώσαις
ἤν νιν πομπαῖς ἀντήσῃς,
πάλιν ἐξόρμα, σεῖε χαλινούς,
ἐπὶ Κυκλώπων ἱεὶς θυμέλας.
ΠΡ. πιστὸς δὲ φράσας τάδε πῶς ἔσομαι,
λέγε, παιδὶ σέθεν τῇ σῇ τ' ἀλόχῳ;
ΑΓΑ. σφραγῖδα φύλασσ' ἣν ἐπὶ δέλτῳ
τήνδε κομίζεις. ἴθι. λευκαίνει
τόδε φῶς ἤδη λάμπουσ' ἠὼς
πῦρ τε τεθρίππων τῶν Ἀελίου·
σύλλαβε μόχθων.
θνητῶν δ' ὄλβιος εἰς τέλος οὐδεὶς
οὐδ' εὐδαίμων·
οὔπω γὰρ ἔφυ τις ἄλυπος.

ΧΟ. ἔμολον ἀμφὶ παρακτίαν στρ.
ψάμαθον Αὐλίδος ἐναλίας,
Εὐρίπου διὰ χευμάτων
κέλσασα, στενόπορθμον
Χαλκίδα πόλιν ἐμὰν προλιποῦσ',
ἀγχιάλων ὑδάτων τροφὸν
τᾶς κλεινᾶς Ἀρεθούσας,
Ἀχαιῶν στρατιὰν ὡς κατιδοίμαν
Ἀχαιῶν τε πλάτας ναυσιπόρους
ἡμιθέων, οὓς ἐπὶ Τροί-
αν ἐλάταις χιλιόναυσιν
τὸν ξανθὸν Μενέλαον
ἁμέτεροι πόσεις
ἐνέπουσ' Ἀγαμέμνονά τ' εὐπατρίδαν
στέλλειν ἐπὶ τὰν Ἑλέναν, ἀπ'

Εὐρώτα δονακοτρόφου
Πάρις ὁ βουκόλος ἂν ἔλαβε,
δῶρον τᾶς Ἀφροδίτας,
ὅτ' ἐπὶ κρηναίαισι δρόσοις
Ἥρᾳ Παλλάδι τ' ἔριν ἔριν
μορφᾶς ἁ Κύπρις ἔσχεν.

πολύθυτον δὲ δι' ἄλσος Ἀρ- ἀντ.
τέμιδος ἤλυθον ὀρομένα,
φοινίσσουσα παρῇδ' ἐμὰν
αἰσχύνᾳ νεοθαλεῖ,
ἀσπίδος ἔρυμα καὶ κλισίας
ὁπλοφόρους Δαναῶν θέλουσ'
ἵππων τ' ὄχλον ἰδέσθαι.
κατεῖδον δὲ δύ' Αἴαντε συνέδρω
τὸν Οἰλέως Τελαμῶνός τε γόνον,
τᾶς Σαλαμῖνος στέφανον,
Πρωτεσίλαόν τ' ἐπὶ θάκοις
πεσσῶν ἡδομένους μορ-
φαῖσι πολυπλόκοις,
Παλαμήδεά θ', ὃν τέκε παῖς ὁ Ποσει-
δᾶνος, Διομήδεά θ' ἡδο-
ναῖς δίσκου κεχαρημένον,
παρὰ δὲ Μηριόνην, Ἄρεος
ὄζον, θαῦμα βροτοῖσι,
τὸν ἀπὸ νησαίων τ' ὀρέων
Λαέρτα τόκον, ἅμα δὲ Νι-
ρῆ, κάλλιστον Ἀχαιῶν·

τὸν ἰσάνεμόν τε ποδοῖν ἐπῳδ.
λαιψηροδρόμον Ἀχιλῆα,

τὸν ἁ Θέτις τέκε καὶ
Χείρων ἐξεπόνασεν,
εἶδον αἰγιαλοῖσι
παρά τε κροκάλαις δρόμον ἔχοντα σὺν ὅπλοις·
ἅμιλλαν δ' ἐπόνει ποδοῖν
πρὸς ἅρμα τέτρωρον
ἑλίσσων περὶ νίκας.
ὁ δὲ διφρηλάτας ἐβοᾶτ'
Εὔμηλος Φερητιάδας,
ᾧ καλλίστους ἰδόμαν
χρυσοδαιδάλτους στομίοις
πώλους κέντρῳ θεινομένους,
τοὺς μὲν μέσους ζυγίους,
λευκοστίκτῳ τριχὶ βαλιούς,
τοὺς δ' ἔξω σειροφόρους,
ἀντήρεις καμπαῖσι δρόμων,
πυρσότριχας, μονόχαλα δ' ὑπὸ σφυρὰ
ποικιλοδέρμονας· οἷς παρεπάλλετο
Πηλείδας σὺν ὅπλοισι παρ' ἄντυγα
καὶ σύριγγας ἁρματείους.

ναῶν δ' εἰς ἀριθμὸν ἤλυθον στρ.
καὶ θέαν ἀθέσφατον,
τὰν γυναικεῖον ὄψιν ὀμμάτων
ὡς πλήσαιμι, μέλινον ἀδονάν.
καὶ κέρας μὲν ἦν
δεξιὸν πλάτας ἔχων
Φθιώτας ὁ Μυρμιδὼν Ἄρης
πεντήκοντα ναυσὶ θουρίαις.
χρυσέαις δ' εἰκόσιν κατ' ἄκρα Νη-
ρῇδες ἕστασαν θεαί,

πρύμναις σῆμ' Ἀχιλλείου στρατοῦ.

Ἀργείων δὲ ταῖσδ' ἰσήρετμοι ἀντ.
νᾶες ἕστασαν πέλας·
ὧν ὁ Μηκιστέως στρατηλάτας
παῖς ἦν, Ταλαὸς ὃν τρέφει πατήρ·
Καπανέως τε παῖς
Σθένελος· Ἀτθίδος δ' ἄγων
ἑξήκοντα ναῦς ὁ Θησέως
παῖς ἑξῆς ἐναυλόχει θεὰν
Παλλάδ' ἐν μωνύχοις ἔχων πτερω-
τοῖσιν ἅρμασιν θετὸν
εὔσημόν τε φάσμα ναυβάταις.

Βοιωτῶν δ' ὅπλισμα ποντίας στρ.
πεντήκοντα νῆας εἰδόμαν
σημείοισιν ἐστολισμένας·
τοῖς δὲ Κάδμος ἦν
χρύσεον δράκοντ' ἔχων
ἀμφὶ ναῶν κόρυμβα·
Λήιτος δ' ὁ γηγενὴς
ἆρχε ναΐου στρατοῦ·
Φωκίδος δ' ἀπὸ χθονός,
Λοκρὰς δὲ τοῖσδ' ἴσας ἄγων
ἦν ναῦς Οἰλέως τόκος κλυτὰν
Θρονιάδ' ἐκλιπὼν πόλιν.

Μυκήνας δὲ τᾶς Κυκλωπίας ἀντ.
παῖς Ἀτρέως ἔπεμπε ναυβάτας
ναῶν ἑκατὸν ἠθροϊσμένους.
σὺν δ' Ἄδραστος ἦν

ταγός, ὡς φίλος φίλῳ,
τᾶς φυγούσας μέλαθρα
βαρβάρων χάριν γάμων
πρᾶξιν Ἑλλὰς ὡς λάβοι.
ἐκ Πύλου δὲ Νέστορος
Γερηνίου κατειδόμαν
πρύμνας σῆμα ταυρόπουν ὁρᾶν,
τὸν πάροικον Ἀλφεόν.

Αἰνιάνων δὲ δωδεκάστολοι ἐπῳδ.
νᾶες ἦσαν, ὧν ἄναξ Γουνεὺς
ἆρχε· τῶνδε δ' αὖ πέλας
Ἤλιδος δυνάστορες,
οὓς Ἐπειοὺς ὠνόμαζε πᾶς λεώς·
Εὔρυτος δ' ἄνασσε τῶνδε·
λευκήρετμον δ' Ἄρη
Τάφιον ἦγεν, ὧν Μέγης ἄνασσε
Φυλέως λόχευμα,
τὰς Ἐχίνας λιπών,
νήσους ναυβάταις ἀπροσφόρους.
Αἴας δ' ὁ Σαλαμῖνος ἔντροφος
δεξιὸν κέρας πρὸς τὸ λαιὸν ξύναγε,
τῶν ἇσσον ὥρμει πλάταισιν
ἐσχάταισι συμπλέκων
δώδεκ' εὐστροφωτάταισι ναυσίν· ὡς
ἄιον καὶ ναυβάταν
εἰδόμαν λεών·
ᾧ τις εἰ προσαρμόσει
βαρβάρους βάριδας,
νόστον οὐκ ἀποίσεται,
ἐνθάδ' οἷον εἰδόμαν

νάιον πόρευμα,
τὰ δὲ κατ' οἴκους κλύουσα συγκλήτου
μνήμην σῴζομαι στρατεύματος.

ΠΡ. Μενέλαε, τολμᾷς δείν', ἅ σ' οὐ τολμᾶν χρεών.
ΜΕ. ἄπελθε· λίαν δεσπόταισι πιστὸς εἶ.
ΠΡ. καλόν γέ μοι τοὔνειδος ἐξωνείδισας.
ΜΕ. κλαίοις ἄν, εἰ πράσσοις ἃ μὴ πράσσειν σε δεῖ.
ΠΡ. οὐ χρῆν σε λῦσαι δέλτον, ἣν ἐγὼ 'φερον.
ΜΕ. οὐδέ γε φέρειν σε πᾶσιν Ἕλλησιν κακά.
ΠΡ. ἄλλοις ἁμιλλῶ ταῦτ'· ἄφες δὲ τήνδ' ἐμοί.
ΜΕ. οὐκ ἂν μεθείμην. ΠΡ. οὐδ' ἔγωγ' ἀφήσομαι.
ΜΕ. σκήπτρῳ τάχ' ἄρα σὸν καθαιμάξω κάρα.
ΠΡ. ἀλλ' εὐκλεές τοι δεσποτῶν θνῄσκειν ὕπερ.
ΜΕ. μέθες· μακροὺς δὲ δοῦλος ὢν λέγεις λόγους.
ΠΡ. ὦ δέσποτ', ἀδικούμεσθα. σὰς δ' ἐπιστολὰς
ἐξαρπάσας ὅδ' ἐκ χερῶν ἐμῶν βίᾳ,
Ἀγάμεμνον, οὐδὲν τῇ δίκῃ χρῆσθαι θέλει.
ΑΓΑ. ἔα·
τίς ποτ' ἐν πύλαισι θόρυβος καὶ λόγων ἀκοσμία;
ΜΕ. οὑμὸς οὐχ ὁ τοῦδε μῦθος κυριώτερος λέγειν.
ΑΓΑ. σὺ δὲ τί τῷδ' ἐς ἔριν ἀφῖξαι, Μενέλεως, βίᾳ τ' ἄγεις;
ΜΕ. βλέψον εἰς ἡμᾶς, ἵν' ἀρχὰς τῶν λόγων ταύτας λάβω.
ΑΓΑ. μῶν τρέσας οὐκ ἀνακαλύψω βλέφαρον, Ἀτρέως γεγώς;
ΜΕ. τήνδ' ὁρᾷς δέλτον, κακίστων γραμμάτων ὑπηρέτιν;
ΑΓΑ. εἰσορῶ, καὶ πρῶτα ταύτην σῶν ἀπάλλαξον χερῶν.

ΜΕ. οὔ, πρὶν ἂν δείξω γε Δαναοῖς πᾶσι τἀγγεγραμμένα.
ΑΓΑ. ἦ γὰρ οἶσθ' ἃ μή σε καιρὸς εἰδέναι, σήμαντρ' ἀνείς;
ΜΕ. ὥστε σ' ἀλγῦναί γ', ἀνοίξας, ἃ σὺ κάκ' εἰργάσω λάθρᾳ.
ΑΓΑ. ποῦ δὲ κἄλαβές νιν; ὦ θεοί, σῆς ἀναισχύντου φρενός.
ΜΕ. προσδοκῶν σὴν παῖδ', ἀπ' Ἄργους εἰ στράτευμ' ἀφίξεται.
ΑΓΑ. τί δέ σε τἀμὰ δεῖ φυλάσσειν; οὐκ ἀναισχύντου τόδε;
ΜΕ. ὅτι τὸ βούλεσθαί μ' ἔκνιζε· σὸς δὲ δοῦλος οὐκ ἔφυν.
ΑΓΑ. οὐχὶ δεινά; τὸν ἐμὸν οἰκεῖν οἶκον οὐκ ἐάσομαι;
ΜΕ. πλάγια γὰρ φρονεῖς, τὰ μὲν νῦν, τὰ δὲ πάλαι, τὰ δ' αὐτίκα.
ΑΓΑ. εὖ κεκόμψευσαι πονηρά· γλῶσσ' ἐπίφθονον σοφή.
ΜΕ. νοῦς δέ γ' οὐ βέβαιος ἄδικον κτῆμα κοὐ σαφὲς φίλοις.
βούλομαι δέ σ' ἐξελέγξαι, καὶ σὺ μήτ' ὀργῆς ὕπο
ἀποτρέπου τἀληθές, οὔτε κατατενῶ λίαν ἐγώ.
οἶσθ' ὅτ' ἐσπούδαζες ἄρχειν Δαναΐδαις πρὸς Ἴλιον,
τῷ δοκεῖν μὲν οὐχὶ χρῄζων, τῷ δὲ βούλεσθαι θέλων,
ὡς ταπεινὸς ἦσθα, πάσης δεξιᾶς προσθιγγάνων
καὶ θύρας ἔχων ἀκλῄστους τῷ θέλοντι δημοτῶν,
καὶ διδοὺς πρόσρησιν ἑξῆς πᾶσι, κεἰ μή τις θέλοι,
τοῖς τρόποις ζητῶν πρίασθαι τὸ φιλότιμον ἐκ μέσου;

κᾆτ', ἐπεὶ κατέσχες ἀρχάς, μεταβαλὼν ἄλλους τρόπους
τοῖς φίλοισιν οὐκέτ' ἦσθα τοῖς πρὶν ὡς πρόσθεν φίλος,
δυσπρόσιτος ἔσω τε κλῄθρων σπάνιος. ἄνδρα δ' οὐ χρεὼν
τὸν ἀγαθὸν πράσσοντα μεγάλα τοὺς τρόπους μεθιστάναι,
ἀλλὰ καὶ βέβαιον εἶναι τότε μάλιστα τοῖς φίλοις
ἡνίκ' ὠφελεῖν μάλιστα δυνατός ἐστιν εὐτυχῶν.
ταῦτα μέν σε πρῶτ' ἐπῆλθον, ἵνα σε πρῶθ' ηὗρον κακόν.
ὡς δ' ἐς Αὖλιν ἦλθες αὖθις χὡ Πανελλήνων στρατὸς
οὐδὲν ἦσθ', ἀλλ' ἐξεπλήσσου τῇ τύχῃ τῇ τῶν θεῶν
οὐρίας πομπῆς σπανίζων, Δαναΐδαι δ' ἀφιέναι
ναῦς διήγγελλον, μάτην δὲ μὴ πονεῖν ἐν Αὐλίδι.
ὡς ἄνολβον εἶχες ὄμμα σύγχυσίν τε μὴ νεῶν
χιλίων ἄρχων τὸ Πριάμου πεδίον ἐμπλήσας δορός.
κἀμὲ παρεκάλεις· τί δράσω; τίνα δὲ πόρον εὕρω πόθεν,
ὥστε μὴ στερέντας ἀρχῆς ἀπολέσαι καλὸν κλέος;
κᾆτ' ἐπεὶ Κάλχας ἐν ἱεροῖς εἶπε σὴν θῦσαι κόρην
Ἀρτέμιδι καὶ πλοῦν ἔσεσθαι Δαναΐδαις, ἡσθεὶς φρένας
ἄσμενος θύσειν ὑπέστης παῖδα· καὶ πέμπεις ἑκών,
οὐ βίᾳ, μὴ τοῦτο λέξῃς, σῇ δάμαρτι, παῖδα σὴν

δεῦρ' ἀποστέλλειν, 'Αχιλλεῖ πρόφασιν ὡς γαμουμένην.
κᾆθ' ὑποστρέψας λέληψαι μεταβαλὼν ἄλλας γραφάς,
ὡς φονεὺς οὐκέτι θυγατρὸς σῆς ἔσει. μάλιστά γε.
οὗτος αὐτός ἐστιν αἰθὴρ ὃς τάδ' ἤκουσεν σέθεν.
μυρίοι δέ τοι πεπόνθασ' αὐτὸ πρὸς τὰ πράγματα·
ἐκπονοῦσ' ἔχοντες, εἶτα δ' ἐξεχώρησαν κακῶς,
τὰ μὲν ὑπὸ γνώμης πολιτῶν ἀσυνέτου, τὰ δ' ἐνδίκως,
ἀδύνατοι γεγῶτες αὐτοὶ διαφυλάξασθαι πόλιν.
'Ελλάδος μάλιστ' ἔγωγε τῆς ταλαιπώρου στένω,
ἣ θέλουσα δρᾶν τι κεδνόν, βαρβάρους τοὺς οὐδένας
καταγελῶντας ἐξανήσει διὰ σὲ καὶ τὴν σὴν κόρην.
μηδέν' ἄρα γένους ἕκατι προστάτην θείμην χθονός,
μηδ' ὅπλων ἄρχοντα· νοῦν χρὴ τὸν στρατηλάτην ἔχειν·
πόλεος ὡς ἄρχων ἀνὴρ πᾶς, ξύνεσιν ἢν ἔχων τύχῃ.

ΧΟ. *δεινὸν κασιγνήτοισι γίγνεσθαι λόγους*
μάχας θ', ὅταν ποτ' ἐμπέσωσιν εἰς ἔριν.

ΑΓΑ. *βούλομαί σ' εἰπεῖν κακῶς αὖ, βραχέα, μὴ λίαν ἄνω*
βλέφαρα πρὸς τἀναιδὲς ἀγαγών, ἀλλὰ σωφρονεστέρως,
ὡς ἀδελφὸν ὄντ'. ἀνὴρ γὰρ χρηστὸς αἰδεῖσθαι φιλεῖ.
εἰπέ μοι, τί δεινὰ φυσᾷς αἱματηρὸν ὄμμ' ἔχων;
τίς ἀδικεῖ σε; τοῦ κέχρησαι; λέκτρα χρήστ' ἐρᾷς λαβεῖν;

οὐκ ἔχοιμ᾽ ἄν σοι παρασχεῖν· ὧν γὰρ ἐκτήσω, κακῶς
ἦρχες. εἶτ᾽ ἐγὼ δίκην δῶ σῶν κακῶν, ὁ μὴ σφαλείς,
ἢ δάκνει σε τὸ φιλότιμον τοὐμόν; ἀλλ᾽ ἐν ἀγκάλαις
εὐπρεπῆ γυναῖκα χρῄζεις, τὸ λελογισμένον παρεὶς
καὶ τὸ καλόν, ἔχειν; πονηροῦ φωτὸς ἡδοναὶ κακαί.
εἰ δ᾽ ἐγὼ γνοὺς πρόσθεν οὐκ εὖ μετετέθην εὐβουλίᾳ,
μαίνομαι; σὺ μᾶλλον, ὅστις ἀπολέσας κακὸν λέχος
ἀναλαβεῖν θέλεις, θεοῦ σοι τὴν τύχην διδόντος εὖ.
ὤμοσαν τὸν Τυνδάρειον ὅρκον οἱ κακόφρονες
φιλόγαμοι μνηστῆρες. ἡ δέ γ᾽ ἐλπίς, οἶμαι μὲν θεός,
κἀξέπραξεν αὐτὸ μᾶλλον ἢ σὺ καὶ τὸ σὸν σθένος.
οὓς λαβὼν στράτευ᾽· ἕτοιμοι δ᾽ εἰσὶ μωρίᾳ φρενῶν·
οὐ γὰρ ἀσύνετον τὸ θεῖον, ἀλλ᾽ ἔχει συνιέναι
τοὺς κακῶς παγέντας ὅρκους καὶ κατηναγκασμένους.
τἀμὰ δ᾽ οὐκ ἀποκτενῶ ᾽γὼ τέκνα· κοὐ τὸ σὸν μὲν εὖ
παρὰ δίκην ἔσται κακίστης εὔνιδος τιμωρίᾳ,
ἐμὲ δὲ συντήξουσι νύκτες ἡμέραι τε δακρύοις,
ἄνομα δρῶντα κοὐ δίκαια παῖδας οὓς ἐγεινάμην.
ταῦτά σοι βραχέα λέλεκται καὶ σαφῆ καὶ ῥᾴδια·
εἰ δὲ μὴ βούλει φρονεῖν εὖ, τἄμ᾽ ἐγὼ θήσω καλῶς.

ΧΟ. οἵδ᾽ αὖ διάφοροι τῶν πάρος λελεγμένων

μύθων, καλῶς δ' ἔχουσι, φείδεσθαι τέκνων.
ΜΕ. αἰαῖ, φίλους ἄρ' οὐχὶ κεκτήμην τάλας.
ΑΓΑ. εἰ τοὺς φίλους γε μὴ θέλεις ἀπολλύναι.
ΜΕ. δείξεις δὲ ποῦ μοι πατρὸς ἐκ ταὐτοῦ γεγώς;
ΑΓΑ. συνσωφρονεῖν γὰρ οὐχὶ συννοσεῖν ἔφυν.
ΜΕ. ἐς κοινὸν ἀλγεῖν τοῖς φίλοισι χρὴ φίλους.
ΑΓΑ. εὖ δρῶν παρακάλει μ', ἀλλὰ μὴ λυπῶν ἐμέ.
ΜΕ. οὐκ ἄρα δοκεῖ σοι τάδε πονεῖν σὺν Ἑλλάδι;
ΑΓΑ. Ἑλλὰς δὲ σὺν σοὶ κατὰ θεὸν νοσεῖ τινα.
ΜΕ. σκήπτρῳ νυν αὔχει, σὸν κασίγνητον προδούς.
ἐγὼ δ' ἐπ' ἄλλας εἶμι μηχανάς τινας,
φίλους τ' ἐπ' ἄλλους. ΑΓΓ. ὦ Πανελλήνων ἄναξ,
Ἀγάμεμνον, ἥκω παῖδά σοι τὴν σὴν ἄγων,
ἣν Ἰφιγένειαν ὠνόμαζες ἐν δόμοις.
μήτηρ δ' ὁμαρτεῖ, σῆς Κλυταιμνήστρας δέμας,
καὶ παῖς Ὀρέστης, (ὥστε τερφθείης ἰδών,)
χρόνον παλαιὸν δωμάτων ἔκδημος ὤν.
ἀλλ' ὡς μακρὰν ἔτεινον, εὔρυτον παρὰ
κρήνην ἀναψύχουσι θηλύπουν βάσιν,
αὐταί τε πῶλοί τ'· εἰς δὲ λειμώνων χλόην
καθεῖμεν αὐτάς, ὡς βορᾶς γευσαίατο.
ἐγὼ δὲ πρόδρομος σῆς παρασκευῆς χάριν
ἥκω· πέπυσται γὰρ στρατός, (ταχεῖα γὰρ
διῇξε φήμη,) παῖδα σὴν ἀφιγμένην.
πᾶς δ' εἰς θέαν ὅμιλος ἔρχεται δρόμῳ,
σὴν παῖδ' ὅπως ἴδωσιν· οἱ δ' εὐδαίμονες
ἐν πᾶσι κλεινοὶ καὶ περίβλεπτοι βροτοῖς.
λέγουσι δ'· "ὑμέναιός τις ἢ τί πράσσεται;
ἢ πόθον ἔχων θυγατρὸς Ἀγαμέμνων ἄναξ
ἐκόμισε παῖδα;" τῶν δ' ἂν ἤκουσας τάδε·
"Ἀρτέμιδι προτελίζουσι τὴν νεάνιδα,

Αὐλίδος ἀνάσσῃ. τίς νιν ἄξεταί ποτε;"
ἀλλ' εἶα, τἀπὶ τοισίδ' ἐξάρχου κανᾶ,
στεφανοῦσθε κρᾶτα καὶ σύ, Μενέλεως ἄναξ,
ὑμέναιον εὐτρέπιζε καὶ κατὰ στέγας
λωτὸς βοάσθω καὶ ποδῶν ἔστω κτύπος·
φῶς γὰρ τόδ' ἥκει μακάριον τῇ παρθένῳ.

ΑΓΑ. ἐπῄνεσ', ἀλλὰ στεῖχε δωμάτων ἔσω·
τὰ δ' ἄλλ' ἰούσης τῆς τύχης ἔσται καλῶς.
οἴμοι, τί φῶ δύστηνος; ἄρξομαι πόθεν;
εἰς οἶ' ἀνάγκης ζεύγματ' ἐμπεπτώκαμεν.
ὑπῆλθε δαίμων, ὥστε τῶν σοφισμάτων
πολλῷ γενέσθαι τῶν ἐμῶν σοφώτερος.
ἡ δυσγένεια δ' ὡς ἔχει τι χρήσιμον.
καὶ γὰρ δακρῦσαι ῥᾳδίως αὐτοῖς ἔχει,
ἄνολβα τ' εἰπεῖν. τῷ δὲ γενναίῳ φύσιν
ἅπαντα ταὐτά· προστάτην δὲ τοῦ βίου
τὸν ὄγκον ἔχομεν τῷ τ' ὄχλῳ δουλεύομεν.
ἐγὼ γὰρ ἐκβαλεῖν μὲν αἰδοῦμαι δάκρυ,
τὸ μὴ δακρῦσαι δ' αὖθις αἰδοῦμαι τάλας,
εἰς τὰς μεγίστας συμφορὰς ἀφιγμένος.
εἶεν, τί φήσω πρὸς δάμαρτα τὴν ἐμήν;
πῶς δέξομαί νιν; ποῖον ὄμμα συμβάλω;
καὶ γάρ μ' ἀπώλεσ' ἐπὶ κακοῖς ἃ μοι πάρα
ἐλθοῦσ' ἄκλητος. εἰκότως δ' ἅμ' ἕσπετο
θυγατρὶ νυμφεύσουσα καὶ τὰ φίλτατα
δώσουσ', ἵν' ἡμᾶς ὄντας εὑρήσει κακούς.
τὴν δ' αὖ τάλαιναν παρθένον (τί παρθένον;
Ἅιδης νιν ὡς ἔοικε νυμφεύσει τάχα),
ὡς ᾤκτισ'· οἶμαι γάρ νιν ἱκετεῦσαι τάδε·
ὦ πάτερ, ἀποκτενεῖς με; τοιούτους γάμους
γήμειας αὐτὸς χὤστις ἐστί σοι φίλος.

παρὼν δ' Ὀρέστης ἐγγὺς ἀναβοήσεται
οὐ συνετὰ συνετῶς· ἔτι γάρ ἐστι νήπιος.
αἰαῖ, τὸν Ἑλένης ὥς μ' ἀπώλεσεν γάμον
γήμας ὁ Πριάμου Πάρις, ὃς εἴργασται τάδε.

ΧΟ. κἀγὼ κατῴκτειρ', ὡς γυναῖκα δεῖ ξένην
ὑπὲρ τυράννων συμφορᾶς καταστένειν.

ΜΕ. ἀδελφέ, δός μοι δεξιᾶς τῆς σῆς θιγεῖν.

ΑΓΑ. δίδωμι· σὸν γὰρ τὸ κράτος, ἄθλιος δ' ἐγώ.

ΜΕ. Πέλοπα κατόμνυμ', ὃς πατὴρ τοὐμοῦ πατρὸς
τοῦ σοῦ τ' ἐκλήθη, τόν τεκόντα τ' Ἀτρέα,
ἦ μὴν ἐρεῖν σοι τἀπὸ καρδίας σαφῶς
καὶ μὴ 'πίτηδες μηδὲν ἀλλ' ὅσον φρονῶ.
ἐγώ σ' ἀπ' ὄσσων ἐκβαλόντ' ἰδὼν δάκρυ
ᾤκτειρα καὐτὸς ἀνταφῆκά σοι πάλιν
καὶ τῶν παλαιῶν ἐξαφίσταμαι λόγων,
οὐκ εἰς σὲ δεινός· εἶμι δ' οὗπερ εἶ σὺ νῦν·
καί σοι παραινῶ μήτ' ἀποκτείνειν τέκνον
μήτ' ἀνθελέσθαι τοὐμόν. οὐ γὰρ ἔνδικον
σὲ μὲν στενάζειν, τἀμὰ δ' ἡδέως ἔχειν,
θνήσκειν τε τοὺς σούς, τοὺς δ' ἐμοὺς ὁρᾶν φάος.
τί βούλομαι γάρ; οὐ γάμους ἐξαιρέτους
ἄλλους λάβοιμ' ἄν, εἰ γάμων ἱμείρομαι;
ἀλλ' ἀπολέσας ἀδελφόν, ὅν μ' ἥκιστ' ἐχρῆν,
Ἑλένην ἕλωμαι, τὸ κακὸν ἀντὶ τἀγαθοῦ;
ἄφρων νέος τ' ἦ, πρὶν τὰ πράγματ' ἐγγύθεν
σκοπῶν ἐσεῖδον οἷον ἦν κτείνειν τέκνα.
ἄλλως τέ μ' ἔλεος τῆς ταλαιπώρου κόρης
εἰσῆλθε, συγγένειαν ἐννοουμένῳ,
ᾗ τῶν ἐμῶν ἕκατι θύεσθαι γάμων
μέλλει. τί δ' Ἑλένης παρθένῳ τῇ σῇ μέτα;
ἴτω στρατεία διαλυθεῖσ' ἐξ Αὐλίδος.

[illegible] mark bewegt.

σὺ δ' ὄμμα παῦσαι δακρύοις τέγγων τὸ σόν,
ἀδελφέ, κἀμὲ παρακαλῶν εἰς δάκρυα.
εἰ δέ τι κόρης σῆς θεσφάτων μέτεστί σοι,
μὴ 'μοὶ μετέστω· σοὶ νέμω τοὐμὸν μέρος.
ἀλλ' εἰς μεταβολὰς ἦλθον ἀπὸ δεινῶν λόγων;
εἰκὸς πέπονθα· τὸν ὁμόθεν πεφυκότα
στέργων μετέπεσον. ἀνδρὸς οὐ κακοῦ τρόποι
τοιοίδε, χρῆσθαι τοῖσι βελτίστοις ἀεί.

ΧΟ. γενναῖ' ἔλεξας Ταντάλῳ τε τῷ Διὸς
πρέποντα· προγόνους οὐ καταισχύνεις σέθεν.

ΑΓΑ. αἰνῶ σε, Μενέλεως, ὅτι παρὰ γνώμην ἐμὴν
ὑπέθηκας ὀρθῶς τοὺς λόγους σοῦ τ' ἀξίως.
ταραχὴ δ' ἀδελφῶν διά τ' ἔρωτα γίγνεται
πλεονεξίαν τε δωμάτων· ἀπέπτυσα
τοιάνδε συγγένειαν ἀλλήλοιν πικράν.
ἀλλ' ἥκομεν γὰρ εἰς ἀναγκαίας τύχας,
θυγατρὸς αἱματηρὸν ἐκπρᾶξαι φόνον.

ΜΕ. πῶς; τίς δ' ἀναγκάσει σε τήν γε σὴν κτανεῖν;

ΑΓΑ. ἅπας Ἀχαιῶν σύλλογος στρατεύματος.

ΜΕ. οὔκ, ἤν νιν εἰς Ἄργος γ' ἀποστείλῃς πάλιν.

ΑΓΑ. λάθοιμι τοῦτ' ἄν. ἀλλ' ἐκεῖν' οὐ λήσομεν.

ΜΕ. τὸ ποῖον; οὔτοι χρὴ λίαν ταρβεῖν ὄχλον.

ΑΓΑ. Κάλχας ἐρεῖ μαντεύματ' Ἀργείων στρατῷ.

ΜΕ. οὔκ, ἢν θάνῃ γε πρόσθε· τοῦτο δ' εὐμαρές.

ΑΓΑ. τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν.

ΜΕ. κοὐδέν γε χρηστὸν οὐδὲ χρήσιμον παρόν.

ΑΓΑ. ἐκεῖνο δ' οὐ δέδοικας οὔμ' ἐσέρχεται;

ΜΕ. ὃν μὴ σὺ φράζεις, πῶς ὑπολάβοιμ' ἂν λόγον;

ΑΓΑ. τὸ Σισύφειον σπέρμα πάντ' οἶδεν τάδε.

ΜΕ. οὐκ ἔστ' Ὀδυσσεὺς ὅ τι σὲ κἀμὲ πημανεῖ.

ΑΓΑ. ποικίλος ἀεὶ πέφυκε τοῦ τ' ὄχλου μέτα.

ΜΕ. φιλοτιμίᾳ μὲν ἐνέχεται, δεινῷ κακῷ.
ΑΓΑ. οὐκοῦν δόκει νιν στάντ' ἐν Ἀργείοις μέσοις
λέξειν ἃ Κάλχας θέσφατ' ἐξηγήσατο,
κἄμ' ὡς ὑπέστην θῦμα, κᾆτα ψεύδομαι,
Ἀρτέμιδι θύσειν· ὃς ξυναρπάσας στρατόν,
σὲ κἄμ' ἀποκτείναντας Ἀργείους κόρην
σφάξαι κελεύσει. κἂν πρὸς Ἄργος ἐκφύγω,
ἐλθόντες αὐτοῖς τείχεσιν Κυκλωπίοις
ξυναρπάσουσι καὶ κατασκάψουσι γῆν.
τοιαῦτα τἀμὰ πήματ'. ὦ τάλας ἐγώ,
ὡς ἠπόρημαι πρὸς θεῶν τὰ νῦν τάδε.
ἕν μοι φύλαξον, Μενέλεως, ἀνὰ στρατὸν
ἐλθών, ὅπως ἂν μὴ Κλυταιμνήστρα τάδε
μάθῃ, πρὶν Ἅιδῃ παῖδ' ἐμὴν προσθῶ λαβών,
ὡς ἐπ' ἐλαχίστοις δακρύοις πράσσω κακῶς.
ὑμεῖς τε σιγήν, ὦ ξέναι, φυλάσσετε.

ΧΟ. μάκαρες οἳ μετρίας θεοῦ στρ.
μετά τε σωφροσύνας μετέ-
σχον λέκτρων Ἀφροδίτας,
γαλανείᾳ χρησάμενοι
μανιάδων οἴστρων, ὅθι δὴ
δίδυμ' Ἔρως ὁ χρυσοκόμας
τόξ' ἐντείνεται χαρίτων,
τὸ μὲν ἐπ' εὐαίωνι πότμῳ,
τὸ δ' ἐπὶ συγχύσει βιοτᾶς.
ἀπενέπω νιν ἁμετέρων,
Κύπρι καλλίστα, θαλάμων.
εἴη δέ μοι μετρία μὲν
χάρις, πόθοι δ' ὅσιοι,
καὶ μετέχοιμι τᾶς Ἀφροδί-

τας, πολλὰν δ' ἀποθεῖμαν.

διάφοροι δὲ φύσεις βροτῶν, ἀντ.
διάφοροι δὲ τρόποι· τὸ δ' ὀρ-
θῶς ἐσθλὸν σαφὲς ἀεί·
τροφαί θ' αἱ παιδευόμεναι
μέγα φέρουσ' εἰς τὰν ἀρετάν·
τό τε γὰρ αἰδεῖσθαι σοφία,
τάν τ' ἐξαλλάσσουσαν ἔχει
χάριν ὑπὸ γνώμας ἐσορᾶν
τὸ δέον, ἔνθα δόξα φέρει
κλέος ἀγήρατον βιοτᾷ.
μέγα τι θηρεύειν ἀρετάν,
γυναιξὶν μὲν κατὰ Κύπριν
κρυπτάν, ἐν ἀνδράσι δ' αὖ
κόσμος ἐνὼν ὁ μυριοπλη-
θὴς μείζω πόλιν αὔξει.

ἔμολες, ὦ Πάρις, ᾗτε σύ γε ἐπῳδ.
βουκόλος ἀργενναῖς ἐτράφης
Ἰδαίαις παρὰ μόσχοις,
βάρβαρα συρίζων, Φρυγίων
αὐλῶν Ὀλύμπου καλάμοις
μιμήματα πνέων.
εὔθηλοι δὲ τρέφοντο βόες,
ὅθι σε κρίσις ἔμενε θεᾶν,
ἅ σ' Ἑλλάδα πέμπει
ἐλεφαντοδέτων πάροι-
θεν δόμων, ὃς τᾶς Ἑλένας
ἐν ἀντωποῖς βλεφάροισιν
ἔρωτα τ' ἔδωκας,

ἔρωτι δ' αὐτὸς ἐπτοάθης.
ὅθεν ἔρις ἔριν
Ἑλλάδα σὺν δορὶ ναυσί τ' ἄγει
ἐς πέργαμα Τροίας.
ἰὼ ἰώ· μεγάλαι μεγάλων
εὐδαιμονίαι· τὴν τοῦ βασιλέως
ἴδετ' Ἰφιγένειαν ἄνασσαν
τὴν Τυνδαρέου τε Κλυταιμνήστραν,
ὡς ἐκ μεγάλων ἐβλαστήκασ'
ἐπί τ' εὐμήκεις ἥκουσι τύχας.
θεοί γ' οἱ κρείσσους οἵ τ' ὀλβοφόροι
τοῖς οὐκ εὐδαίμοσι θνατῶν.
[στῶμεν, Χαλκίδος ἔκγονα θρέμματα,
τὴν βασίλειαν δεξώμεθ' ὄχων
ἄπο μὴ σφαλερῶς ἐπὶ γαῖαν,
ἀγανῶς δὲ χεροῖν μαλακῇ γνώμῃ,
μὴ ταρβήσῃ τὸ νεωστὶ μολὸν
τὸ κλεινὸν τέκνον Ἀγαμεμνόνιον,
μὴ δὴ θόρυβον μηδ' ἔκπληξιν
ταῖς Ἀργείαις
ξεῖναι ξείναις παρέχωμεν.]

ΚΛ. ὄρνιθα μὲν τόνδ' αἴσιον ποιούμεθα,
τὸ σόν τε χρηστὸν καὶ λόγων εὐφημίαν·
ἐλπίδα δ' ἔχω τιν' ὡς ἐπ' ἐσθλοῖσιν γάμοις
πάρειμι νυμφαγωγός. ἀλλ' ὀχημάτων
ἔξω πορεύεθ' ἃς φέρω φερνὰς κόρῃ,
καὶ πέμπετ' εἰς μέλαθρον εὐλαβούμενοι.
σὺ δ', ὦ τέκνον μοι, λεῖπε πωλικοὺς ὄχους,
ἁβρὸν τιθεῖσα κῶλον ἀσθενές θ' ἅμα.
ὑμεῖς δέ, νεάνιδές, νιν ἀγκάλαις ἔπι

δέξασθε καὶ πορεύσατ' ἐξ ὀχημάτων.
καί μοι χερός τις ἐνδότω στηρίγματα,
θάκους ἀπήνης ὡς ἂν ἐκλίπω καλῶς.
αἳ δ' εἰς τὸ πρόσθεν στῆτε πωλικῶν ζυγῶν,
φοβερὸν γὰρ ἀπαράμυθον ὄμμα πωλικόν·
καὶ παῖδα τόνδε τὸν Ἀγαμέμνονος γόνον
λάζυσθ', Ὀρέστην· ἔτι γάρ ἐστι νήπιος.
τέκνον, καθεύδεις πωλικῷ δαμεὶς ὄχῳ;
ἔγειρ' ἀδελφῆς ἐφ' ὑμέναιον εὐτυχῶς·
ἀνδρὸς γὰρ ἀγαθοῦ κῆδος αὐτὸς ἐσθλὸς ὢν
λήψει, τὸ τῆς Νηρῇδος ἰσόθεον γένος.
ἑξῆς κάθησο δεῦρό μου ποδός, τέκνον
πρὸς μητέρ', Ἰφιγένεια, μακαρίαν δέ με
ξέναισι ταῖσδε πλησία σταθεῖσα δός,
καὶ δεῦρο δὴ πατέρα πρόσειπε σὸν φίλον.

ΙΦ. ὦ μῆτερ, ὑποδραμοῦσά σ' (ὀργισθῇς δὲ μή)
πρὸς στέρνα πατρὸς στέρνα τἀμὰ προσβαλῶ.

ΚΛ. ὦ σέβας ἐμοὶ μέγιστον, Ἀγαμέμνων ἄναξ,
ἥκομεν, ἐφετμαῖς οὐκ ἀπιστοῦσαι σέθεν.

ΙΦ. ἐγὼ δὲ βούλομαι τὰ σὰ στέρν', ὦ πάτερ,
ὑποδραμοῦσα προσβαλεῖν διὰ χρόνου.
ποθῶ γὰρ ὄμμα δὴ σόν. ὀργισθῇς δὲ μή.

ΚΛ. ἀλλ', ὦ τέκνον, χρή· φιλοπάτωρ δ' ἀεί ποτ' εἶ
μάλιστα παίδων τῷδ' ὅσους ἐγὼ 'τεκον.

ΙΦ. ὦ πάτερ, ἐσεῖδόν σ' ἀσμένη πολλῷ χρόνῳ.

ΑΓΑ. καὶ γὰρ πατὴρ σέ· τόδ' ἴσον ὑπὲρ ἀμφοῖν λέγεις.

ΙΦ. χαῖρ'· εὖ δέ μ' ἀγαγὼν πρὸς σ' ἐποίησας, πάτερ.

ΑΓΑ. οὐκ οἶδ' ὅπως φῶ τοῦτο καὶ μὴ φῶ, τέκνον.

ΙΦ. ἔα·
ὡς οὐ βλέπεις ἕκηλον, ἄσμενός μ' ἰδών.

ΑΓΑ. πόλλ' ἀνδρὶ βασιλεῖ καὶ στρατηλάτῃ μέλει.

ΙΦ. παρ' ἐμοὶ γενοῦ νῦν, μὴ 'πὶ φροντίδας τρέπου.
ΑΓΑ. ἀλλ' εἰμὶ παρὰ σοὶ νῦν ἅπας κοὐκ ἄλλοθι.
ΙΦ. μέθες νυν ὀφρὺν ὄμμα τ' ἔκτεινον φίλον.
ΑΓΑ. ἰδοὺ γέγηθά σ' ὡς γέγηθ' ὁρῶν, τέκνον.
ΙΦ. κἄπειτα λείβεις δάκρυ' ἀπ' ὀμμάτων σέθεν;
ΑΓΑ. μακρὰ γὰρ ἡμῖν ἡ 'πιοῦσ' ἀπουσία.
ΙΦ. †οὐκ οἶδ' ὅ τι φῄς, οὐκ οἶδα, φίλτατ' ἐμοὶ πάτερ.†
ΑΓΑ. συνετὰ λέγουσα μᾶλλον εἰς οἶκτόν μ' ἄγεις.
ΙΦ. ἀσύνετα νῦν ἐροῦμεν, εἰ σέ γ' εὐφρανῶ.
ΑΓΑ. παπαῖ. τὸ σιγᾶν οὐ σθένω· σὲ δ' ᾔνεσα.
ΙΦ. μέν', ὦ πάτερ, κατ' οἶκον ἐπὶ τέκνοις σέθεν.
ΑΓΑ. θέλω γε· τὸ θέλειν δ' οὐκ ἔχων ἀλγύνομαι.
ΙΦ. ὄλοιντο λόγχαι καὶ τὰ Μενέλεω κακά.
ΑΓΑ. ἄλλους ὀλεῖ πρόσθ' ἁμὲ διολέσαντ' ἔχει.
ΙΦ. ὡς πολὺν ἀπῆσθα χρόνον ἐν Αὐλίδος μυχοῖς.
ΑΓΑ. καὶ νῦν γέ μ' ἴσχει δή τι μὴ στέλλειν στρατόν.
ΙΦ. ποῦ τοὺς Φρύγας λέγουσιν ᾠκίσθαι, πάτερ;
ΑΓΑ. οὗ μήποτ' οἰκεῖν ὤφελ' ὁ Πριάμου Πάρις.
ΙΦ. μακρὰν ἀπαίρεις, ὦ πάτερ, λιπὼν ἐμέ;
ΑΓΑ. †εἰς ταὐτόν, ὦ θύγατερ, ἥκεις σῷ πατρί.†
ΙΦ. φεῦ·
εἴθ' ἦν καλόν μοι σοί τ' ἄγειν σύμπλουν ἐμέ.
ΑΓΑ. ἔπεστι καὶ σοὶ πλοῦς, ἵνα μνήσει πατρός.
ΙΦ. σὺν μητρὶ πλεύσασ' ἢ μόνη πορεύσομαι;
ΑΓΑ. μόνη, μονωθεῖσ' ἀπὸ πατρὸς καὶ μητέρος.
ΙΦ. οὔ πού μ' ἐς ἄλλα δώματ' οἰκίζεις, πάτερ;
ΑΓΑ. ἔασον. οὐ χρὴ τοιάδ' εἰδέναι κόρας.
ΙΦ. σπεῦδ' ἐκ Φρυγῶν μοι, θέμενος εὖ τἀκεῖ, πάτερ.
ΑΓΑ. θῦσαί με θυσίαν πρῶτα δεῖ τιν' ἐνθάδε.
ΙΦ. ἀλλὰ ξὺν ἱεροῖς χρὴ τό γ' εὐσεβὲς σκοπεῖν.
ΑΓΑ. εἴσει σύ· χερνίβων γὰρ ἑστήξεις πέλας.

ΙΦ. στήσομεν ἄρ' ἀμφὶ βωμόν, ὦ πάτερ, χορούς;
ΑΓΑ. ζηλῶ σὲ μᾶλλον ἢ 'μὲ τοῦ μηδὲν φρονεῖν.
χώρει δὲ μελάθρων ἐντὸς ὀφθῆναι κόραις,
πικρὸν φίλημα δοῦσα δεξιάν τ' ἐμοί,
μέλλουσα δαρὸν πατρὸς ἀποικήσειν χρόνον.
ὦ στέρνα καὶ παρῇδες, ὦ ξανθαὶ κόμαι,
ὡς ἄχθος ὑμῖν ἐγένεθ' ἡ Φρυγῶν πόλις
Ἑλένη τε· παύω τοὺς λόγους· ταχεῖα γὰρ
νοτὶς διώκει μ' ὀμμάτων ψαύσαντά σου.
ἴθ' εἰς μέλαθρα. σὲ δὲ παραιτοῦμαι τάδε,
Λήδας γένεθλον, εἰ κατῳκτίσθην ἄγαν,
μέλλων Ἀχιλλεῖ θυγατέρ' ἐκδώσειν ἐμήν.
ἀποστολαὶ γὰρ μακάριαι μέν, ἀλλ' ὅμως
δάκνουσι τοὺς τεκόντας, ὅταν ἄλλοις δόμοις
παῖδας παραδιδῷ πολλὰ μοχθήσας πατήρ.
ΚΛ. οὐχ ὧδ' ἀσύνετός εἰμι, πείσεσθαι δέ με
καὐτὴν δόκει τάδ', ὥστε μή σε νουθετεῖν,
ὅταν σὺν ὑμεναίοισιν ἐξάγω κόρην·
ἀλλ' ὁ νόμος αὐτὰ τῷ χρόνῳ συνισχνανεῖ.
τοὔνομα μὲν οὖν παῖδ' οἶδ' ὅτῳ κατῄνεσας,
γένους δὲ ποίου χὠπόθεν, μαθεῖν θέλω.
ΑΓΑ. Αἴγινα θυγάτηρ ἐγένετ' Ἀσωποῦ πατρός.
ΚΛ. ταύτην δὲ θνητῶν ἢ θεῶν ἔζευξε τίς;
ΑΓΑ. Ζεύς· Αἰακὸν δ' ἔφυσεν, Οἰνώνης πρόμον.
ΚΛ. τοῦ δ' Αἰακοῦ παῖς τίς κατέσχε δώματα;
ΑΓΑ. Πηλεύς· ὁ Πηλεὺς δ' ἔσχε Νηρέως κόρην.
ΚΛ. θεοῦ διδόντος, ἢ βίᾳ θεῶν λαβών;
ΑΓΑ. Ζεὺς ἠγγύησε καὶ δίδωσ' ὁ κύριος.
ΚΛ. γαμεῖ δὲ ποῦ νιν; ἢ κατ' οἶδμα πόντιον;
ΑΓΑ. Χείρων ἵν' οἰκεῖ σεμνὰ Πηλίου βάθρα.
ΚΛ. οὗ φασι Κενταύρειον ᾠκίσθαι γένος;

ΑΓΑ. *ἐνταῦθ' ἔδαισαν Πηλέως γάμους θεοί.*
ΚΛ. *Θέτις δ' ἔθρεψεν ἢ πατὴρ Ἀχιλλέα;*
ΑΓΑ. *Χείρων, ἵν' ἤθη μὴ μάθοι κακῶν βροτῶν.*
ΚΛ. *φεῦ·*
σοφός γ' ὁ θρέψας χὠ διδοὺς σοφώτερος.
ΑΓΑ. *τοιόσδε παιδὸς σῆς ἀνὴρ ἔσται πόσις.*
ΚΛ. *οὐ μεμπτός. οἰκεῖ δ' ἄστυ ποῖον Ἑλλάδος;*
ΑΓΑ. *Ἀπιδανὸν ἀμφὶ ποταμὸν ἐν Φθίας ὅροις.*
ΚΛ. *ἐκεῖσ' ἀπάξεις σὴν ἐμήν τε παρθένον;*
ΑΓΑ. *κείνῳ μελήσει ταῦτα τῷ κεκτημένῳ.*
ΚΛ. *ἀλλ' εὐτυχοίτην. τίνι δ' ἐν ἡμέρᾳ γαμεῖ;*
ΑΓΑ. *ὅταν σελήνης εὐτυχὴς ἔλθῃ κύκλος.*
ΚΛ. *προτέλεια δ' ἤδη παιδὸς ἔσφαξας θεᾷ;*
ΑΓΑ. *μέλλω· 'πὶ ταύτῃ καὶ καθέσταμεν τύχῃ.*
ΚΛ. *κἄπειτα δαίσεις τοὺς γάμους ἐς ὕστερον;*
ΑΓΑ. *θύσας γε θύμαθ' ἁμὲ χρὴ θῦσαι θεοῖς.*
ΚΛ. *ἡμεῖς δὲ θοίνην ποῦ γυναιξὶ θήσομεν;*
ΑΓΑ. *ἐνθάδε παρ' εὐπρύμνοισιν Ἀργείων πλάταις.*
ΚΛ. *καλῶς ἀναγκαίως τε· συνενέγκοι δ' ὅμως.*
ΑΓΑ. *οἶσθ' οὖν ὃ δρᾶσον, ὦ γύναι; πιθοῦ δέ μοι.*
ΚΛ. *τί χρῆμα; πείθεσθαι γὰρ εἴθισμαι σέθεν.*
ΑΓΑ. *ἡμεῖς μὲν ἐνθάδ', οὗπέρ ἐσθ' ὁ νυμφίος,*
ΚΛ. *μητρὸς τί χωρὶς δράσεθ', ἁμὲ δρᾶν χρεών;*
ΑΓΑ. *ἐκδώσομεν σὴν παῖδα Δαναΐδῶν μέτα.*
ΚΛ. *ἡμᾶς δὲ ποῦ χρὴ τηνικαῦτα τυγχάνειν;*
ΑΓΑ. *χώρει πρὸς Ἄργος παρθένους τε τημέλει.*
ΚΛ. *λιποῦσα παῖδα; τίς δ' ἀνασχήσει φλόγα;*
ΑΓΑ. *ἐγὼ παρέξω φῶς ὃ νυμφίοις πρέπει.*
ΚΛ. *οὐχ ὁ νόμος οὗτος· ἢ σὺ φαῦλ' ἡγεῖ τάδε;*
ΑΓΑ. *οὐ καλὸν ἐν ὄχλῳ σ' ἐξομιλεῖσθαι στρατοῦ.*
ΚΛ. *καλὸν τεκοῦσαν τἀμά μ' ἐκδοῦναι τέκνα.*

ΑΓΑ. *καὶ τάς γ' ἐν οἴκῳ μὴ μόνας εἶναι κόρας.*
ΚΛ. *ὀχυροῖσι παρθενῶσι φρουροῦνται καλῶς.*
ΑΓΑ. *πιθοῦ.* ΚΛ. *μὰ τὴν ἄνασσαν Ἀργείαν θεάν.*
ἐλθὼν σὺ τἄξω πρᾶσσε, τὰν δόμοις δ' ἐγώ
[ἃ χρὴ παρεῖναι νυμφίοισι παρθένοις].
ΑΓΑ. *οἴμοι· μάτην ᾖξ', ἐλπίδος δ' ἀπεσφάλην,*
ἐξ ὀμμάτων δάμαρτ' ἀποστεῖλαι θέλων.
σοφίζομαι δὲ κἀπὶ τοῖσι φιλτάτοις
τέχνας πορίζω, πανταχῇ νικώμενος.
ὅμως δὲ σὺν Κάλχαντι τῷ θυηπόλῳ
κοινῇ τὸ τῆς θεοῦ φίλον, ἐμοὶ δ' οὐκ εὐτυχές,
ἐξιστορήσων εἶμι, μόχθον Ἑλλάδος.
χρὴ δ' ἐν δόμοισιν ἄνδρα τὸν σοφὸν τρέφειν
γυναῖκα χρηστὴν κἀγαθήν, ἢ μὴ τρέφειν.

ΧΟ. *ἥξει δὴ Σιμόεντα καὶ* *στρ.*
δίνας ἀργυροειδεῖς
ἄγυρις Ἑλλάνων στρατιᾶς
ἀνά τε ναυσὶν καὶ σὺν ὅπλοις
Ἴλιον εἰς τὸ Τροίας
Φοιβήιον δάπεδον,
τὰν Κασάνδραν ἵν' ἀκούω
ῥίπτειν ξανθοὺς πλοκάμους
χλωροκόμῳ στεφάνῳ δάφνας
κοσμηθεῖσαν, ὅταν θεοῦ
μαντόσυνοι πνεύσωσ' ἀνάγκαι.

στάσονται δ' ἐπὶ περγάμων *ἀντ.*
Τροίας ἀμφί τε τείχη
Τρῶες, ὅταν χάλκασπις Ἄρης
πόντιος εὐπρῴροισι πλάταις

εἰρεσίᾳ πελάζῃ
Σιμουντίοις ὀχετοῖς,
τὰν τῶν ἐν αἰθέρι δισσῶν
Διοσκούρων Ἑλέναν
ἐκ Πριάμου κομίσαι θέλων
εἰς γᾶν Ἑλλάδα δοριπόνοις
ἀσπίσι καὶ λόγχαις Ἀχαιῶν.

Πέργαμον δὲ Φρυγῶν πόλιν ἐπῳδ.
λαΐνους περὶ πύργους
κυκλώσας Ἄρει φονίῳ,
λαιμοτόμους σπάσας κεφαλάς,
πέρσας πόλισμα κατ' ἄκρας
θήσει κόρας πολυκλαύτους
δάμαρτά τε Πριάμου.
ἁ δὲ Διὸς Ἑλένα κόρα [πολύκλαυτος]
εἴσεται πόσιν προλιποῦσα.
μήτ' ἐμοὶ μήτ' ἐμοῖσι τέκνων τέκνοις
ἐλπὶς ἅδε ποτ' ἔλθοι,
οἵαν αἱ πολύχρυσοι
Λυδαὶ καὶ Φρυγῶν ἄλοχοι
στήσουσι παρ' ἱστοῖς
μυθεῦσαι τάδ' ἐς ἀλλήλας·
τίς ἄρα μ' εὐπλοκάμου κόμας
ῥῦμα δακρυόεν τανύσας
πατρίδος ὀλλυμένας ἀπολωτιεῖ;
διὰ σέ, τὰν κύκνου δολιχαύχενος γόνον,
εἰ δὴ φάτις ἔτυμος,
ὡς ἔτεκεν Λήδα σ'
ὄρνιθι πταμένῳ
Διὸς ὅτ' ἀλλάχθη δέμας,

*εἴτ' ἐν δέλτοις Πιερίσιν
μῦθοι τάδ' ἐς ἀνθρώπους
ἤνεγκαν παρὰ καιρὸν ἄλλως.*

*ποῦ τῶν Ἀχαιῶν ἐνθάδ' ὁ στρατηλάτης;
τίς ἂν φράσειε προσπόλων τὸν Πηλέως
ζητοῦντά νιν παῖδ' ἐν πύλαις Ἀχιλλέα;
οὐκ ἐξ ἴσου γὰρ μένομεν Εὐρίπου πέλας.
οἳ μὲν γὰρ ἡμῶν ὄντες ἄζυγες γάμων
οἴκους ἐρήμους ἐκλιπόντες ἐνθάδε
θάσσουσ' ἐπ' ἀκταῖς, οἳ δ' ἔχοντες εὔνιδας
καὶ παῖδας· οὕτω δεινὸς ἐμπέπτωκ' ἔρως
τῆσδε στρατείας Ἑλλάδ' οὐκ ἄνευ θεῶν.
τοὐμὸν μὲν οὖν δίκαιον ἐμὲ λέγειν χρεών·
ἄλλων δ' ὁ χρῄζων αὐτὸς ὑπὲρ αὑτοῦ φράσει.
γῆν γὰρ λιπὼν Φάρσαλον ἠδὲ Πηλέα
μένω 'πὶ λεπταῖς ταισίδ' Εὐρίπου πνοαῖς,
Μυρμιδόνας ἴσχων· οἳ δ' ἀεὶ προσκείμενοι
λέγουσ'· Ἀχιλλεῦ, τί μένομεν; ποῖον χρόνον
ἔτ' ἐκμετρῆσαι χρὴ πρὸς Ἰλίου στόλον;
φράζ', εἴ τι δράσεις, ἢ ἄπαγ' οἴκαδε στρατόν,
τὰ τῶν Ἀτρειδῶν μὴ μένων μελλήματα.
ὦ παῖ θεᾶς Νηρῇδος, ἔνδοθεν λόγων
τῶν σῶν ἀκούσασ' ἐξέβην πρὸ δωμάτων.
ὦ πότνι' αἰδώς, τήνδε τίνα λεύσσω ποτὲ
γυναῖκα, μορφὴν εὐπρεπῆ κεκτημένην;
οὐ θαῦμά σ' ἡμᾶς ἀγνοεῖν, οἷς μὴ πάρος
προσῆκες· αἰνῶ δ' ὅτι σέβεις τὸ σωφρονεῖν.
τίς δ' εἶ; τί δ' ἦλθες Δαναΐδῶν εἰς σύλλογον,
γυνὴ πρὸς ἄνδρας ἀσπίσιν πεφραγμένους;
Λήδας μέν εἰμι παῖς, Κλυταιμνήστρα δέ μοι*

ὄνομα, πόσις δέ μοὐστὶν Ἀγαμέμνων ἄναξ.
ΑΧ. καλῶς ἔλεξας ἐν βραχεῖ τὰ καίρια.
αἰσχρὸν δέ μοι γυναιξὶ συμβάλλειν λόγους.
ΚΛ. μεῖνον· τί φεύγεις; δεξιάν τ' ἐμῇ χερὶ
σύναψον, ἀρχὴν μακαρίων νυμφευμάτων.
ΑΧ. τί φῄς; ἐγώ σοι δεξιάν; αἰδοίμεθ' ἂν
Ἀγαμέμνον', εἰ ψαύοιμεν ὧν μή μοι θέμις.
ΚΛ. θέμις μάλιστα, τὴν ἐμὴν ἐπεὶ γαμεῖς
παῖδ', ὦ θεᾶς παῖ ποντίας Νηρηίδος.
ΑΧ. ποίους γάμους φῄς; ἀφασία μ' ἔχει, γύναι.
εἰ μή τι παρανοοῦσα καινουργεῖς λόγον.
ΚΛ. πᾶσιν τόδ' ἐμπέφυκεν, αἰδεῖσθαι φίλους
καινοὺς ὁρῶσι καὶ γάμου μεμνημένους.
ΑΧ. οὐπώποτ' ἐμνήστευσα παῖδα σήν, γύναι,
οὐδ' ἐξ Ἀτρειδῶν ἦλθέ μοι λόγος γάμων.
ΚΛ. τί δῆτ' ἂν εἴη; σὺ πάλιν αὖ λόγους ἐμοὺς
θαύμαζ'· ἐμοὶ γὰρ θαύματ' ἐστὶ τἀπὸ σοῦ.
ΑΧ. εἴκαζε· κοινόν ἐστιν εἰκάζειν τάδε·
ἄμφω γὰρ οὐ ψευδόμεθα τοῖς λόγοις ἴσως.
ΚΛ. ἀλλ' ἦ πέπονθα δεινά; μνηστεύω γάμους
οὐκ ὄντας, ὡς εἴξασιν· αἰδοῦμαι τάδε.
ΑΧ. ἴσως ἐκερτόμησε κἀμὲ καὶ σέ τις.
ἀλλ' ἀμελίᾳ δὸς αὐτὰ καὶ φαύλως φέρε.
ΚΛ. χαῖρ'· οὐ γὰρ ὀρθοῖς ὄμμασίν σ' ἔτ' εἰσορῶ,
ψευδὴς γενομένη καὶ παθοῦσ' ἀνάξια.
ΑΧ. καὶ σοὶ τόδ' ἐστὶν ἐξ ἐμοῦ· πόσιν δὲ σὸν
στείχω ματεύσων τῶνδε δωμάτων ἔσω. 854
ΠΡ. ὦ ξέν', Αἰακοῦ γένεθλον, μεῖνον, ὦ σέ τοι λέγω,
τὸν θεᾶς γεγῶτα παῖδα, καὶ σὲ τὴν Λήδας κόρην.
ΑΧ. τίς ὁ καλῶν πύλας παροίξας; ὡς τεταρβηκὼς
καλεῖ.

ΠΡ. δοῦλος, οὐχ ἁβρύνομαι τῷδ'· ἡ τύχη γὰρ οὐκ ἐᾷ.
ΑΧ. τίνος; ἐμὸς μὲν οὐχί· χωρὶς τἀμὰ κἀγαμέμνονος.
ΠΡ. τῆσδε τῆς πάροιθεν οἴκων, Τυνδάρεω δόντος πατρός.
ΑΧ. ἕσταμεν· φράζ', εἴ τι χρῄζεις, ὧν μ' ἐπέσχες οὕνεκα.
ΠΡ. ἦ μόνω παρόντε δῆτα ταῖσδ' ἐφέστατον πύλαις;
ΑΧ. ὡς μόνοις λέγοις ἄν, ἔξω δ' ἐλθὲ βασιλικῶν δόμων.
ΠΡ. ὦ τύχη πρόνοιά θ' ἡμή, σώσαθ' οὓς ἐγὼ θέλω.
ΑΧ. ὁ λόγος εἰς μέλλοντα σώσει χρόνον· ἔχει δ' ὄγκον τινά.
ΚΛ. δεξιᾶς ἕκατι μὴ μέλλ', εἴ τί μοι χρῄζεις λέγειν.
ΠΡ. οἶσθα δῆτά μ' ὅστις ὢν σοὶ καὶ τέκνοις εὔνους ἔφυν.
ΚΛ. οἶδά σ' ὄντ' ἐγὼ παλαιὸν δωμάτων ἐμῶν λάτριν.
ΠΡ. χὤτι μ' ἐν ταῖς σαῖσι φερναῖς ἔλαβεν Ἀγαμέμνων ἄναξ.
ΚΛ. ἦλθες εἰς Ἄργος μεθ' ἡμῶν κἀμὸς ἦσθ' ἀεί ποτε.
ΠΡ. ὧδ' ἔχει. καὶ σοὶ μὲν εὔνους εἰμί, σῷ δ' ἧσσον πόσει.
ΚΛ. ἐκκάλυπτε νῦν ποθ' ἡμῖν οὕστινας λέγεις λόγους.
ΠΡ. παῖδα σὴν πατὴρ ὁ φύσας αὐτόχειρ μέλλει κτανεῖν.
ΚΛ. πῶς; ἀπέπτυσ', ὦ γεραιέ, μῦθον· οὐ γὰρ εὖ φρονεῖς.
ΠΡ. φασγάνῳ λευκὴν φονεύων τῆς ταλαιπώρου δέρην.
ΚΛ. ὦ τάλαιν' ἐγώ. μεμηνὼς ἆρα τυγχάνει πόσις;
ΠΡ. ἀρτίφρων, πλὴν εἰς σὲ καὶ σὴν παῖδα· τοῦτο δ' οὐ φρονεῖ.
ΚΛ. ἐκ τίνος λόγου; τίς αὐτὸν οὑπάγων ἀλαστόρων;

ΠΡ. *θέσφαθ', ὥς γέ φησι Κάλχας, ἵνα πορεύηται στρατός.*
ΚΛ. *ποῖ; τάλαιν' ἐγώ, τάλαινα δ' ἣν πατὴρ μέλλει κτενεῖν.*
ΠΡ. *Δαρδάνου πρὸς δώμαθ', Ἑλένην Μενέλεως ὅπως λάβῃ.*
ΚΛ. *εἰς ἄρ' Ἰφιγένειαν Ἑλένης νόστος ἦν πεπρωμένος;*
ΠΡ. *πάντ' ἔχεις· Ἀρτέμιδι θύσειν παῖδα σὴν μέλλει πατήρ.*
ΚΛ. *ὁ δὲ γάμος τίν' εἶχε πρόφασιν, ἥ μ' ἐκόμισεν ἐκ δόμων;*
ΠΡ. *ἵν' ἀγάγοις χαίρουσ' Ἀχιλλεῖ παῖδα νυμφεύσουσα σήν.*
ΚΛ. *ὦ θύγατερ, ἥκεις ἐπ' ὀλέθρῳ καὶ σὺ καὶ μήτηρ σέθεν.*
ΠΡ. *οἰκτρὰ πάσχετον δύ' οὖσαι· δεινὰ δ' Ἀγαμέμνων ἔτλη.*
ΚΛ. *οἴχομαι τάλαινα, δάκρυον τ' ὄμματ' οὐκέτι στέγει.*
ΠΡ. *εἴπερ ἄλλ', εἰκὸς τὸ τέκνων στερομένην δακρυρροεῖν.*
ΚΛ. *σὺ δὲ τάδ', ὦ γέρον, πόθεν φῂς εἰδέναι πεπυσμένος;*
ΠΡ. *δέλτον ᾠχόμην φέρων σοι πρὸς τὰ πρὶν γεγραμμένα.*
ΚΛ. *οὐκ ἐῶν ἢ ξυγκελεύων παῖδ' ἄγειν θανουμένην;*
ΠΡ. *μὴ μὲν οὖν ἄγειν· φρονῶν γὰρ ἔτυχε σὸς πόσις τότ' εὖ.*
ΚΛ. *κᾆτα πῶς φέρων γε δέλτον οὐκ ἐμοὶ δίδως λαβεῖν;*
ΠΡ. *Μενέλεως ἀφείλεθ' ἡμᾶς, ὃς κακῶν τῶνδ' αἴτιος.*
ΚΛ. *ὦ τέκνον Νηρῇδος, ὦ παῖ Πηλέως, κλύεις τάδε;*
ΑΧ. *ἔκλυον οὖσαν ἀθλίαν σε, τὸ δ' ἐμὸν οὐ φαύλως φέρω.*

ΚΛ. παῖδά μου κατακτενοῦσι σοῖς δολώσαντες γάμοις.
ΑΧ. μέμφομαι κἀγὼ πόσει σῷ, κοὐχ ἁπλῶς οὕτω φέρω.
ΚΛ. οὐκ ἐπαιδεσθησόμεσθα προσπεσεῖν τὸ σὸν γόνυ,
θνητὸς ἐκ θεᾶς γεγῶτα· τί γὰρ ἐγὼ σεμνύνομαι;
περὶ τίνος σπουδαστέον μοι μᾶλλον ἢ τέκνου πέρι;
ἀλλ' ἄμυνον, ὦ θεᾶς παῖ, τῇ τ' ἐμῇ δυσπραξίᾳ
τῇ τε λεχθείσῃ δάμαρτι σῇ, μάτην μέν, ἀλλ' ὅμως.
σοὶ καταστέψασ' ἐγώ νιν ἦγον ὡς γαμουμένην,
νῦν δ' ἐπὶ σφαγὰς κομίζω· σοὶ δ' ὄνειδος ἵξεται,
ὅστις οὐκ ἤμυνας· εἰ γὰρ μὴ γάμοισιν ἐζύγης,
ἀλλ' ἐκλήθης γοῦν ταλαίνης παρθένου φίλος πόσις.
πρὸς γενειάδος δέ, πρὸς σῆς δεξιᾶς, πρὸς μητέρος·
ὄνομα γὰρ τὸ σόν μ' ἀπώλεσ', ᾧ σ' ἀμυναθεῖν χρεών.
οὐκ ἔχω βωμὸν καταφυγεῖν ἄλλον ἢ τὸ σὸν γόνυ,
οὐδὲ φίλος οὐδεὶς πέλας μοι· τὰ δ' Ἀγαμέμνονος κλύεις
ὠμὰ καὶ πάντολμ'· ἀφῖγμαι δ', ὥσπερ εἰσορᾷς, γυνὴ
ναυτικὸν στράτευμ' ἄναρχον κἀπὶ τοῖς κακοῖς θρασύ,
χρήσιμον δ', ὅταν θέλωσιν. ἢν δὲ τολμήσῃς σύ μου
χεῖρ' ὑπερτεῖναι, σεσώσμεθ'· εἰ δὲ μή, οὐ σεσώσμεθα.
ΧΟ. δεινὸν τὸ τίκτειν καὶ φέρει φίλτρον μέγα,
πᾶσίν τε κοινὸν ὥσθ' ὑπερκάμνειν τέκνων.
ΑΧ. ὑψηλόφρων μοι θυμὸς αἴρεται πρόσω·
ἐπίσταται δὲ τοῖς κακοῖσί τ' ἀσχαλᾶν
μετρίως τε χαίρειν τοῖσιν ἐξωγκωμένοις.

λελογισμένοι γὰρ οἱ τοιοίδ' εἰσὶν βροτῶν
ὀρθῶς διαζῆν τὸν βίον γνώμης μέτα.
ἔστιν μὲν οὖν ἵν' ἡδὺ μὴ λίαν φρονεῖν,
ἔστιν δὲ χὤπου χρήσιμον γνώμην ἔχειν.
ἐγὼ δ' ἐν ἀνδρὸς εὐσεβεστάτου τραφεὶς
Χείρωνος, ἔμαθον τοὺς τρόπους ἁπλοῦς ἔχειν.
καὶ τοῖς Ἀτρείδαις, ἢν μὲν ἡγῶνται καλῶς,
πεισόμεθ'· ὅταν δὲ μὴ καλῶς, οὐ πείσομαι.
ἀλλ' ἐνθάδ' ἐν Τροίᾳ τ' ἐλευθέραν φύσιν
παρέχων, Ἄρη τὸ κατ' ἐμὲ κοσμήσω δορί.
σὲ δ', ὦ παθοῦσα σχέτλια πρὸς τῶν φιλτάτων,
ἃ δὴ κατ' ἄνδρα γίγνεται νεανίαν,
τοσοῦτον οἶκτον περιβαλὼν καταστελῶ,
κοὔποτε κόρη σὴ πρὸς πατρὸς σφαγήσεται,
ἐμὴ φατισθεῖσ'· οὐ γὰρ ἐμπλέκειν πλοκὰς
ἐγὼ παρέξω σῷ πόσει τοὐμὸν δέμας.
τοὔνομα γάρ, εἰ καὶ μὴ σίδηρον ἤρατο,
τοὐμὸν φονεύσει παῖδα σήν. τὸ δ' αἴτιον
πόσις σός· ἁγνὸν δ' οὐκέτ' ἐστὶ σῶμ' ἐμόν,
εἰ δι' ἔμ' ὀλεῖται διά τε τοὺς ἐμοὺς γάμους
ἡ δεινὰ τλᾶσα κοὐκ ἀνεκτὰ παρθένος,
θαυμαστὰ δ' ὡς ἀνάξι' ἠτιμασμένη.
ἐγὼ κάκιστος ἦν ἄρ' Ἀργείων ἀνήρ,
ἐγὼ τὸ μηδέν, Μενέλεως δ' ἐν ἀνδράσιν,
ὡς οὐχὶ Πηλέως, ἀλλ' ἀλάστορος γεγώς,
εἴπερ φονεύσει τοὐμὸν ὄνομα σῷ πόσει.
μὰ τὸν δι' ὑγρῶν κυμάτων τεθραμμένον
Νηρέα, φυτουργὸν Θέτιδος ἥ μ' ἐγείνατο,
οὐχ ἅψεται σῆς θυγατρὸς Ἀγαμέμνων ἄναξ,
οὐδ' εἰς ἄκραν χεῖρ', ὥστε προσβαλεῖν πέπλοις·
ἡ Σίπυλος ἔσται πόλις, (ὅρισμα βαρβάρων,

ὅθεν πεφύκασ᾽ οἱ στρατηλάται γένος,)
Φθίας δὲ τοὔνομ᾽ οὐδαμοῦ κεκλήσεται.
πικροὺς δὲ προχύτας χέρνιβάς τ᾽ ἐνάρξεται
Κάλχας ὁ μάντις. τίς δὲ μάντις ἔστ᾽ ἀνήρ,
ὃς ὀλίγ᾽ ἀληθῆ, πολλὰ δὲ ψευδῆ λέγει
τυχών· ὅταν δὲ μὴ τύχῃ, διοίχεται;
οὐ τῶν γάμων ἕκατι, μυρίαι κόραι
θηρῶσι λέκτρον τοὐμόν, εἴρηται τόδε·
ἀλλ᾽ ὕβριν ἐς ἡμᾶς ὕβρισ᾽ Ἀγαμέμνων ἄναξ·
χρῆν δ᾽ αὐτὸν αἰτεῖν τοὐμὸν ὄνομ᾽ ἐμοῦ πάρα,
θήραμα παιδός· ἡ Κλυταιμνήστρα δ᾽ ἐμοὶ
μάλιστ᾽ ἐπείσθη θυγατέρ᾽ ἐκδοῦναι πόσει.
ἔδωκά τἂν Ἕλλησιν, εἰ πρὸς Ἴλιον
ἐν τῷδ᾽ ἔκαμνε νόστος· οὐκ ἠρνούμεθ᾽ ἂν
τὸ κοινὸν αὔξειν ὧν μέτ᾽ ἐστρατευόμην.
νῦν δ᾽ οὐδέν εἰμι παρά γε τοῖς στρατηλάταις,
ἐν εὐμαρεῖ τε δρᾶν τε καὶ μὴ δρᾶν καλῶς.
τάχ᾽ εἴσεται σίδηρος, ὃν πρὶν εἰς Φρύγας
ἐλθεῖν, φόνου κηλῖσιν αἵματος χρανῶ,
εἴ τίς με τὴν σὴν θυγατέρ᾽ ἐξαιρήσεται.
ἀλλ᾽ ἡσύχαζε· θεὸς ἐγὼ πέφηνά σοι
μέγιστος, οὐκ ὤν· ἀλλ᾽ ὅμως γενήσομαι.

ΧΟ. ἔλεξας, ὦ παῖ Πηλέως, σοῦ τ᾽ ἄξια
καὶ τῆς ἐναλίας δαίμονος, σεμνῆς θεοῦ.

ΚΛ. φεῦ·
πῶς ἄν σ᾽ ἐπαινέσαιμι μὴ λίαν λόγοις,
μηδ᾽ ἐνδεῶς τοῦδ᾽ ἀπολέσαιμι τὴν χάριν;
αἰνούμενοι γὰρ ἀγαθοὶ τρόπον τινὰ
μισοῦσι τοὺς αἰνοῦντας, ἢν αἰνῶσ᾽ ἄγαν.
αἰσχύνομαι δὲ παραφέρουσ᾽ οἰκτροὺς λόγους,
ἰδίᾳ νοσοῦσα· σὺ δ᾽ ἄνοσος κακῶν γ᾽ ἐμῶν.

ἀλλ' οὖν ἔχει τοι σχῆμα, κἂν ἄπωθεν ᾖ
ἀνὴρ ὁ χρηστός, δυστυχοῦντας ὠφελεῖν.
οἴκτειρε δ' ἡμᾶς· οἰκτρὰ γὰρ πεπόνθαμεν.
ἣ πρῶτα μέν σε γαμβρὸν οἰηθεῖσ' ἔχειν,
κενὴν κατέσχον ἐλπίδ'· εἶτά σοι τάχα
ὄρνις γένοιτ' ἂν τοῖσι μέλλουσιν γάμοις
θανοῦσ' ἐμὴ παῖς, ὅ σε φυλάξασθαι χρεών.
ἀλλ' εὖ μὲν ἀρχὰς εἶπας, εὖ δὲ καὶ τέλη·
σοῦ γὰρ θέλοντος παῖς ἐμὴ σωθήσεται.
βούλει νιν ἱκέτιν σὸν περιπτύξαι γόνυ;
ἀπαρθένευτα μὲν τάδ'· εἰ δέ σοι δοκεῖ,
ἥξει, δι' αἰδοῦς ὄμμ' ἔχουσ' ἐλεύθερον·
εἰ δ' οὐ παρούσης ταὐτὰ τεύξομαι σέθεν,
μενέτω κατ' οἴκους· σεμνὰ γὰρ σεμνύνεται.
ὅμως δ' ὅσον γε δυνατὸν αἰδεῖσθαι χρεών.

ΑΧ. σὺ μήτε σὴν παῖδ' ἔξαγ' ὄψιν εἰς ἐμήν,
μήτ' εἰς ὄνειδος ἀμαθὲς ἔλθωμεν, γύναι·
στρατὸς γὰρ ἀθρόος ἀργὸς ὢν τῶν οἴκοθεν
λέσχας πονηρὰς καὶ κακοστόμους φιλεῖ.
πάντως δέ μ' ἱκετεύοντες ἥξετ' εἰς ἴσον,
εἴ τ' ἀνικετεύτως· εἷς ἐμοὶ γάρ ἐστ' ἀγὼν
μέγιστος ὑμᾶς ἐξαπαλλάξαι κακῶν.
ὥς ἕν γ' ἀκούσασ' ἴσθι, μὴ ψευδῶς μ' ἐρεῖν·
ψευδῆ λέγων δὲ καὶ μάτην ἐγκερτομῶν
θάνοιμι· μὴ θάνοιμι δ', ἢν σώσω κόρην.

ΚΛ. ὄναιο συνεχῶς δυστυχοῦντας ὠφελῶν.

ΑΧ. ἄκουε δή νυν, ἵνα τὸ πρᾶγμ' ἔχῃ καλῶς.

ΚΛ. τί τοῦτ' ἔλεξας; ὡς ἀκουστέον γέ σου.

ΑΧ. πείθωμεν αὖθις πατέρα βέλτιον φρονεῖν.

ΚΛ. κακός τίς ἐστι καὶ λίαν ταρβεῖ στρατόν.

ΑΧ. ἀλλ' οἱ λόγοι γε καταπαλαίουσιν λόγους.

ΚΛ. *ψυχρὰ μὲν ἐλπίς· ὅ τι δὲ χρῇς με δρᾶν φράσον.*
ΑΧ. *ἱκέτευ' ἐκεῖνον πρῶτα μὴ κτείνειν τέκνα·*
ἢν δ' ἀντιβαίνῃ, πρὸς ἐμέ σοι πορευτέον.
ἢ γὰρ τὸ χρῇζον ἐπίθετ', οὐ τοὐμὸν χρεὼν
χωρεῖν· ἔχει γὰρ τοῦτο τὴν σωτηρίαν.
κἀγώ τ' ἀμείνων πρὸς φίλον γενήσομαι,
στρατός τ' ἂν οὐ μέμψαιτό μ', εἰ τὰ πράγματα
λελογισμένως πράσσοιμι μᾶλλον ἢ σθένει.
καλῶς δὲ κρανθέντων, πρὸς ἡδονὴν φίλοις
σοί τ' ἂν γένοιτο κἂν ἐμοῦ χωρὶς τάδε.
ΚΛ. *ὡς σώφρον' εἶπας. δραστέον δ' ἅ σοι δοκεῖ.*
ἢν δ' αὖ τι μὴ πράσσωμεν ὧν ἐγὼ θέλω,
ποῦ σ' αὖθις ὀψόμεσθα; ποῖ χρή μ' ἀθλίαν
ἐλθοῦσαν εὑρεῖν σὴν χέρ' ἐπίκουρον κακῶν;
ΑΧ. *ἡμεῖς σε φύλακες οὗ χρεὼν φυλάσσομεν,*
μή τίς σ' ἴδῃ στείχουσαν ἐπτοημένην
Δαναῶν δι' ὄχλου· μηδὲ πατρῷον δόμον
αἴσχυν'· ὁ γάρ τοι Τυνδάρεως οὐκ ἄξιος
κακῶς ἀκούειν· ἐν γὰρ Ἕλλησιν μέγας.
ΚΛ. *ἔσται τάδ'. ἄρχε· σοί με δουλεύειν χρεών.*
εἰ δ' εἰσὶ θεοί, δίκαιος ὢν ἀνὴρ
ἐσθλῶν κυρήσεις· εἰ δὲ μή, τί δεῖ πονεῖν;

ΧΟ. *τίς ἄρ' ὑμέναιος διὰ λωτοῦ Λίβυος* *στρ.*
μετά τε φιλοχόρου κιθάρας
συρίγγων θ' ὑπὸ καλαμοεσ-
σᾶν ἔστασεν ἰαχάν,
ὅτ' ἀνὰ Πήλιον αἱ καλλιπλόκαμοι
Πιερίδες παρὰ δαιτὶ θεῶν
χρυσεοσάνδαλον ἴχνος
ἐν γᾷ κρούουσαι

Πηλέως εἰς γάμον ἦλθον,
μελῳδοῖς Θέτιν ἀχήμασι τόν τ' Αἰακίδαν
Κενταύρων ἀν' ὄρος κλέουσαι
Πηλιάδα καθ' ὕλαν.
ὁ δὲ Δαρδανίδας, Διὸς
λέκτρων τρύφημα φίλον,
χρυσέοισιν ἄφυσσε λοιβὰν
ἐν κρατήρων γυάλοις,
ὁ Φρύγιος Γανυμήδης.
παρὰ δὲ λευκοφαῆ ψάμαθον
εἱλισσόμεναι [κύκλια]
πεντήκοντα κόραι γάμους
Νηρέως ἐχόρευσαν.

ἀνὰ δ' ἐλάταις σὺν στεφανώδει τε χλόᾳ ἀντ.
θίασος ἔμολεν ἱπποβάτας
Κενταύρων ἐπὶ δαῖτα τὰν
θεῶν κρατῆρά τε Βάκχου.
μέγα δ' ἀνέκλαγον· "ὦ Νηρηὶ κόρα,
παῖδα σὲ Θεσσαλίᾳ μέγα φῶς"
μάντις ὁ φοιβάδα μοῦσαν
εἰδὼς "γεννάσειν"
Χείρων ἐξονόμαζεν,
"ὃς ἥξει χθόνα λογχήρεσι σὺν Μυρμιδόνων
ἀσπισταῖς Πριάμοιο κλεινὰν
γαῖαν ἐκπυρώσων,
περὶ σώματι χρυσέων
ὅπλων Ἡφαιστοπόνων
κεκορυθμένος ἐνδύτ', ἐκ θεᾶς
ματρὸς δωρήματ' ἔχων
Θέτιδος, ἅ νιν ἔτικτεν."

μακάριον τότε δαίμονες
τᾶς εὐπάτριδος
Νηρῇδος τ' ἔθεσαν γάμον
Πηλέως θ' ὑμεναίους,

σὲ δ', ὦ κόρα, στέψουσι καλλικόμαν ἐπῳδ.
πλόκαμον Ἀργεῖοι, βαλιὰν
ὥστε πετραίων ἀπ' ἄν-
τρων ἐλθοῦσαν ὀρείαν
μόσχον ἀκήρατον,
βρότειον αἱμάσσοντες λαιμόν·
οὐ σύριγγι τραφεῖσαν, οὐδ'
ἐν ῥοιβδήσεσι βουκόλων,
παρὰ δὲ ματέρι νυμφόκομον
Ἰναχίδαις γάμον.
ποῦ τὸ τᾶς αἰδοῦς ἔτι, ποῦ
τᾶς ἀρετᾶς σθένει τι πρόσωπον;
ὁπότε τὸ μὲν ἄσεπτον ἔχει
δύνασιν, ἁ δ' ἀρετὰ κατόπι-
σθεν θνατοῖς ἀμελεῖται,
ἀνομία δὲ νόμων κρατεῖ,
καὶ μὴ κοινὸς ἀγὼν βροτοῖς,
μή τις θεῶν φθόνος ἔλθῃ.

ΚΛ. ἐξῆλθον οἴκων προσκοπουμένη πόσιν,
χρόνιον ἀπόντα κἀκλελοιπότα στέγας.
ἐν δακρύοισι δ' ἡ τάλαινα παῖς ἐμή,
πολλὰς ἱεῖσα μεταβολὰς ὀδυρμάτων,
θάνατον ἀκούσασ', ὃν πατὴρ βουλεύεται.
μνήμην δ' ἄρ' εἶχον πλησίον βεβηκότος
Ἀγαμέμνονος τοῦδ', ὃς ἐπὶ τοῖς αὑτοῦ τέκνοις

ἀνόσια πράσσων αὐτίχ' εὑρεθήσεται.
ΑΓΑ. Λήδας γένεθλον, ἐν καλῷ σ' ἔξω δόμων
ηὕρηχ', ἵν' εἴπω παρθένου χωρὶς λόγους
οὓς οὐκ ἀκούειν τὰς γαμουμένας πρέπει.
ΚΛ. τί δ' ἔστιν, οὗ σοι καιρὸς ἀντιλάζυται;
ΑΓΑ. ἔκπεμπε παῖδα δωμάτων πατρὸς μέτα·
ὡς χέρνιβες πάρεισιν ηὐτρεπισμέναι,
προχύται τε βάλλειν πῦρ καθάρσιον χεροῖν,
μόσχοι τε, πρὸ γάμων ἃς θεᾷ πεσεῖν χρεὼν
Ἀρτέμιδι, μέλανος αἵματος φυσήματα.
ΚΛ. τοῖς ὀνόμασιν μὲν εὖ λέγεις, τὰ δ' ἔργα σου
οὐκ οἶδ' ὅπως χρή μ' ὀνομάσασαν εὖ λέγειν.
χώρει δὲ θύγατερ ἐκτός, οἶσθα γὰρ πατρὸς
πάντως ἃ μέλλει, χὐπὸ τοῖς πέπλοις ἄγε
λαβοῦσ' Ὀρέστην σὸν κασίγνητον, τέκνον.
ἰδοὺ πάρεστιν ἥδε πειθαρχοῦσά σοι.
τὰ δ' ἄλλ' ἐγὼ πρὸ τῆσδε κἀμαυτῆς φράσω.
ΑΓΑ. τέκνον, τί κλαίεις, οὐδ' ἔθ' ἡδέως ὁρᾷς,
εἰς γῆν δ' ἐρείσασ' ὄμμα πρόσθ' ἔχεις πέπλους;
ΚΛ. φεῦ·
τίν' ἂν λάβοιμι τῶν ἐμῶν ἀρχὴν κακῶν;
ἅπασι γὰρ πρώτοισι χρήσασθαι πάρα
[κἀν ὑστάτοισι κἀν μέσοισι πανταχοῦ].
ΑΓΑ. τί δ' ἔστιν; ὥς μοι πάντες εἰς ἓν ἥκετε,
σύγχυσιν ἔχοντες καὶ ταραγμὸν ὀμμάτων.
ΚΛ. εἴφ' ἂν ἐρωτήσω σε γενναίως, πόσι.
ΑΓΑ. οὐδὲν κελευσμοῦ δεῖ μ'· ἐρωτᾶσθαι θέλω.
ΚΛ. τὴν παῖδα τὴν σὴν τήν τ' ἐμὴν μέλλεις κτανεῖν;
ΑΓΑ. ἔα·
τλήμονά γ' ἔλεξας, ὑπονοεῖς θ' ἃ μή σε χρή.
ΚΛ. ἔχ' ἥσυχος,

κἀκεῖνό μοι τὸ πρῶτον ἀπόκριναι πάλιν.
ΑΓΑ. σὺ δ' ἤν γ' ἐρωτᾷς εἰκότ', εἰκότ' ἂν κλύοις.
ΚΛ. οὐκ ἄλλ' ἐρωτῶ, καὶ σὺ μὴ λέγ' ἄλλα μοι.
ΑΓΑ. ὦ πότνια μοῖρα καὶ τύχη δαίμων τ' ἐμός.
ΚΛ. κἀμός γε καὶ τῆσδ', εἷς τριῶν δυσδαιμόνων.
ΑΓΑ. τίν' ἠδίκησα; ΚΛ. τοῦτ' ἐμοῦ πεύθει πάρα;
ὁ νοῦς ὅδ' αὐτὸς νοῦν ἔχων οὐ τυγχάνει.
ΑΓΑ. ἀπωλόμεσθα. προδέδοται τὰ κρυπτά μου.
ΚΛ. πάντ' οἶδα καὶ πεπύσμεθ' ἃ σὺ μέλλεις με δρᾶν·
αὐτὸ δὲ τὸ σιγᾶν ὁμολογοῦντός ἐστί σου
καὶ τὸ στενάζειν πολλά. μὴ κάμῃς λέγων.
ΑΓΑ. ἰδοὺ σιωπῶ· τὸ γὰρ ἀναίσχυντον τί δεῖ
ψευδῆ λέγοντα προσλαβεῖν τῇ συμφορᾷ;
ΚΛ. ἄκουε δή νυν· ἀνακαλύψω γὰρ λόγους,
κοὐκέτι παρῳδοῖς χρησόμεσθ' αἰνίγμασιν.
πρῶτον μέν, ἵνα σοι πρῶτα τοῦτ' ὀνειδίσω,
ἔγημας ἄκουσάν με κἄλαβες βίᾳ,
τὸν πρόσθεν ἄνδρα Τάνταλον κατακτανών,
βρέφος τε τοὐμὸν σῷ προσώρισας πάλῳ,
μαστῶν βιαίως τῶν ἐμῶν ἀποσπάσας.
καὶ τὼ Διός τε παῖδ' ἐμώ τε συγγόνω
ἵπποισι μαρμαίροντ' ἐπεστρατευσάτην·
πατὴρ δὲ πρέσβυς Τυνδάρεώς σ' ἐρρύσατο
ἱκέτην γενόμενον, τἀμὰ δ' ἔσχες αὖ λέχη.
οὗ σοι καταλλαχθεῖσα περὶ σὲ καὶ δόμους
συμμαρτυρήσεις ὡς ἄμεμπτος ἦ γυνή,
εἴς τ' Ἀφροδίτην σωφρονοῦσα καὶ τὸ σὸν
μέλαθρον αὔξουσ', ὥστε σ' εἰσιόντα τε
χαίρειν θύραζέ τ' ἐξιόντ' εὐδαιμονεῖν.
σπάνιον δὲ θήρευμ' ἀνδρὶ τοιαύτην λαβεῖν
δάμαρτα· φλαύραν δ' οὐ σπάνις γυναῖκ' ἔχειν.

τίκτω δ' ἐπὶ τρισὶ παρθένοισι παῖδά σοι
τόνδ', ὧν μιᾶς σὺ τλημόνως μ' ἀποστερεῖς.
κἄν τίς σ' ἔρηται τίνος ἕκατί νιν κτενεῖς,
λέξον, τί φήσεις; ἢ 'μὲ χρὴ λέγειν τὰ σά;
Ἑλένην Μενέλεως ἵνα λάβῃ. καλόν γέ τοι
κακῆς γυναικὸς μισθὸν ἀποτῖσαι τέκνα.
τἄχθιστα τοῖσι φιλτάτοις ὠνούμεθα.
ἄγ', εἰ στρατεύσει καταλιπών μ' ἐν δώμασιν,
κἀκεῖ γενήσει διὰ μακρᾶς ἀπουσίας,
τίν' ἐν δόμοις με καρδίαν ἕξειν δοκεῖς,
ὅταν θρόνους τῆσδ' εἰσίδω πάντας κενούς,
κενοὺς δὲ παρθενῶνας, ἐπὶ δὲ δακρύοις
μόνη καθῶμαι, τήνδε θρηνῳδοῦσ' ἀεί·
ἀπώλεσέν σ', ὦ τέκνον, ὁ φυτεύσας πατήρ,
αὐτὸς κτανών, οὐκ ἄλλος οὐδ' ἄλλῃ χερί,
[τοιόνδε μισθὸν καταλιπὼν πρὸς τοὺς δόμους.]
ἐπεὶ βραχείας προφάσεως ἔδει μόνον,
ἐφ' ᾗ σ' ἐγὼ καὶ παῖδες αἱ λελειμμέναι
δεξόμεθα δέξιν ἥν σε δέξασθαι χρεών.
μὴ δῆτα πρὸς θεῶν μήτ' ἀναγκάσῃς ἐμὲ
κακὴν γενέσθαι περὶ σέ, μήτ' αὐτὸς γένῃ.
εἶεν·
θύσεις δὲ τὴν παῖδ'· εἶτα τίνας εὐχὰς ἐρεῖς;
τί σοι κατεύξει τἀγαθόν, σφάζων τέκνον;
νόστον πονηρόν, οἴκοθέν γ' αἰσχρῶς ἰών;
ἀλλ' ἐμὲ δίκαιον ἀγαθὸν εὔχεσθαί τι σοί;
ἦ τἄρ' ἀσυνέτους τοὺς θεοὺς ἡγοίμεθ' ἄν,
εἰ τοῖσιν αὐθένταισιν εὖ φρονήσομεν.
ἥκων δ' ἐς Ἄργος προσπεσεῖ τέκνοισι σοῖς;
ἀλλ' οὐ θέμις σοι. τίς δὲ καὶ προσβλέψεται
παίδων σ', ἐὰν σφῶν προέμενος κτάνῃς τινά;

ταῦτ' ἦλθες ἤδη διὰ λόγων, ἢ σκῆπτρά σοι
μόνον διαφέρειν καὶ στρατηλατεῖν σε δεῖ;
ὃν χρῆν δίκαιον λόγον ἐν Ἀργείοις λέγειν·
βούλεσθ', Ἀχαιοί, πλεῖν Φρυγῶν ἐπὶ χθόνα;
κλῆρον τίθεσθε παῖδ' ὅτου θανεῖν χρεών.
ἐν ἴσῳ γὰρ ἦν τόδ', ἀλλὰ μὴ σ' ἐξαίρετον
σφάγιον παρασχεῖν Δαναΐδαισι παῖδα σήν,
ἢ Μενέλεων πρὸ μητρὸς Ἑρμιόνην κτανεῖν,
οὗπερ τὸ πρᾶγμ' ἦν. νῦν δ' ἐγὼ μὲν ἡ τὸ σὸν
σῴζουσα λέκτρον παιδὸς ἐστερήσομαι,
ἡ δ' ἐξαμαρτοῦσ', ὑπόροφον νεάνιδα
Σπάρτῃ κομίζουσ', εὐτυχὴς γενήσεται.
τούτων ἄμειψαί μ' εἴ τι μὴ καλῶς λέγω·
εἰ δ' εὖ λέλεκται μετανόει δὴ μὴ κτανεῖν
τὴν σήν τε κἀμὴν παῖδα, καὶ σώφρων ἔσει.

ΧΟ. πιθοῦ. τὸ γάρ τοι τέκνα συνσῴζειν καλόν,
Ἀγάμεμνον· οὐδεὶς τοῖσδ' ἂν ἀντείποι βροτῶν.

ΙΦ. εἰ μὲν τὸν Ὀρφέως εἶχον, ὦ πάτερ, λόγον,
πείθειν ἐπᾴδουσ', ὥσθ' ὁμαρτεῖν μοι πέτρας,
κηλεῖν τε τοῖς λόγοισιν οὓς ἐβουλόμην,
ἐνταῦθ' ἂν ἦλθον. νῦν δὲ τἀπ' ἐμοῦ σοφά,
δάκρυα παρέξω· ταῦτα γὰρ δυναίμεθ' ἄν.
ἱκετηρίαν δὲ γόνασιν ἐξάπτω σέθεν
τὸ σῶμα τοὐμόν, ὅπερ ἔτικτεν ἥδε σοι,
μή μ' ἀπολέσῃς ἄωρον· ἡδὺ γὰρ τὸ φῶς
λεύσσειν· τὰ δ' ὑπὸ γῆς μή μ' ἰδεῖν ἀναγκάσῃς.
πρώτη σ' ἐκάλεσα πατέρα καὶ σὺ παῖδ' ἐμέ·
πρώτη δὲ γόνασι σοῖσι σῶμα δοῦσ' ἐμὸν
φίλας χάριτας ἔδωκα κἀντεδεξάμην.
λόγος δ' ὁ μὲν σὸς ἦν ὅδ'· ἆρά σ', ὦ τέκνον,
εὐδαίμον' ἀνδρὸς ἐν δόμοισιν ὄψομαι,

ζῶσάν τε καὶ θάλλουσαν ἀξίως ἐμοῦ;
οὑμὸς δ' ὅδ' ἦν αὖ περὶ σὸν ἐξαρτωμένης
γένειον, οὗ νῦν ἀντιλάζυμαι χερί·
τί δ' ἆρ' ἐγὼ σέ, πρέσβυν ἆρ' εἰσδέξομαι
ἐμῶν φίλαισιν ὑποδοχαῖς δόμων, πάτερ,
πόνων τιθηνοὺς ἀποδιδοῦσά σοι τροφάς;
τούτων ἐγὼ μὲν τῶν λόγων μνήμην ἔχω,
σὺ δ' ἐπιλέλησαι, καί μ' ἀποκτεῖναι θέλεις.
μή πρός σε Πέλοπος καὶ πρὸς Ἀτρέως πατρὸς
καὶ τῆσδε μητρός, ἣ πρὶν ὠδίνουσ' ἐμὲ
νῦν δευτέραν ὠδῖνα τήνδε λαμβάνει.
τί μοι μέτεστι τῶν Ἀλεξάνδρου γάμων
Ἑλένης τε; πόθεν ἦλθ' ἐπ' ὀλέθρῳ τὠμῷ, πάτερ;
βλέψον πρὸς ἡμᾶς, ὄμμα δὸς φίλημά τε,
ἵν' ἀλλὰ τοῦτο κατθανοῦσ' ἔχω σέθεν
μνημεῖον, εἰ μὴ τοῖς ἐμοῖς πεισθῇς λόγοις.
ἀδελφέ, μικρὸς μὲν σύ γ' ἐπίκουρος φίλοις,
ὅμως δὲ συνδάκρυσον, ἱκέτευσον πατρὸς
τὴν σὴν ἀδελφὴν μὴ θανεῖν· αἴσθημά τοι
κἀν νηπίοισι τῶν κακῶν ἐγγίγνεται.
ἰδοὺ σιωπῶν λίσσεταί σ' ὅδ', ὦ πάτερ.
ἀλλ' αἴδεσαί με καὶ κατοίκτειρον βίον.
ναί, πρὸς γενείου σ' ἀντόμεσθα δύο φίλω·
ὁ μὲν νεοσσός ἐστιν, ἡ δ' ηὐξημένη.
ἓν συντεμοῦσα πάντα νικήσω λόγον·
τὸ φῶς τόδ' ἀνθρώποισιν ἥδιστον βλέπειν.
τὰ νέρθε δ' οὐδέν· μαίνεται δ' ὃς εὔχεται
θανεῖν. κακῶς ζῆν κρεῖσσον ἢ καλῶς θανεῖν.

ΧΟ. ὦ τλῆμον Ἑλένη, διὰ σὲ καὶ τοὺς σοὺς γάμους
ἀγὼν Ἀτρείδαις καὶ τέκνοις ἥκει μέγας.

ΑΓΑ. ἐγὼ τά τ' οἰκτρὰ συνετός εἰμι καὶ τὰ μή,

φιλῶν ἐμαυτοῦ τέκνα· μαινοίμην γὰρ ἄν.
δεινῶς δ' ἔχει μοι ταῦτα τολμῆσαι, γύναι,
δεινῶς δὲ καὶ μή· τοῦτο γὰρ πρᾶξαί με δεῖ.
ὁρᾶθ' ὅσον στράτευμα ναύφρακτον τόδε,
χαλκέων θ' ὅπλων ἄνακτες Ἑλλήνων ὅσοι,
οἷς νόστος οὐκ ἔστ' Ἰλίου πύργους ἔπι,
εἰ μή σε θύσω, μάντις ὡς Κάλχας λέγει,
οὐδ' ἔστι Τροίας ἐξελεῖν κλεινὸν βάθρον.
μέμηνε δ' Ἀφροδίτη τις Ἑλλήνων στρατῷ
πλεῖν ὡς τάχιστα βαρβάρων ἐπὶ χθόνα,
παῦσαί τε λέκτρων ἁρπαγὰς Ἑλληνικάς·
οἳ τάς τ' ἐν Ἄργει παρθένους κτείνουσι μου
ὑμᾶς τε κἀμέ, θέσφατ' εἰ λύσω θεᾶς.
οὐ Μενέλεώς με καταδεδούλωται, τέκνον,
οὐδ' ἐπὶ τὸ κείνου βουλόμενον ἐλήλυθα,
ἀλλ' Ἑλλάς, ᾗ δεῖ, κἂν θέλω κἂν μὴ θέλω,
θῦσαί σε· τούτου δ' ἥσσονες καθέσταμεν.
ἐλευθέραν γὰρ δεῖ νιν ὅσον ἐν σοί, τέκνον,
κἀμοὶ γενέσθαι, μηδὲ βαρβάρων ὕπο
Ἕλληνας ὄντας λέκτρα συλᾶσθαι βίᾳ.

ΚΛ. ὦ τέκνον, ὦ ξέναι,
οἳ 'γὼ θανάτου τοῦ σοῦ μελέα.
φεύγει σε πατὴρ Ἅιδῃ παραδούς.

ΙΦ. οἳ 'γώ, μᾶτερ· ταὐτὸν γὰρ δὴ
μέλος εἰς ἄμφω πέπτωκε τύχης,
κοὐκέτι μοι φῶς
οὐδ' ἀελίου τόδε φέγγος.
ἰὼ ἰώ.
νιφόβολον Φρυγῶν νάπος Ἴδας τ'
ὄρεα, Πρίαμος ὅθι ποτὲ βρέφος ἁπαλὸν ἔβαλε

4—2

ματρὸς ἀποπρὸ νοσφίσας
ἐπὶ μόρῳ θανατόεντι
Πάριν, ὃς Ἰδαῖος
Ἰδαῖος ἐλέγετ' ἐλέγετ' ἐν Φρυγῶν πόλει.
μή ποτ' ὤφελεν τὸν ἀμφὶ
βουσὶ βουκόλον τραφέντα
οἰκίσαι ἀμφὶ τὸ λευκὸν ὕδωρ, ὅθι
κρῆναι Νυμφᾶν κεῖνται
λειμών τ' ἄνθεσι θάλλων
χλωροῖς, καὶ ῥοδόεντα
ἄνθε' ὑακίνθινά τε θεαῖσι δρέπειν·
ἔνθα ποτὲ Παλλὰς ἔμολε
καὶ δολιόφρων Κύπρις
Ἥρα θ' Ἑρμᾶς θ',
ὁ Διὸς ἄγγελος,
ἃ μὲν ἐπὶ πόθῳ τρυφῶσα
Κύπρις, ἃ δὲ δουρὶ Παλλάς,
Ἥρα τε Διὸς ἄνακτος
εὐναῖσι βασιλίσιν,
κρίσιν ἐπὶ στυγνὰν ἔριν τε
καλλονᾶς, ἐμοὶ δὲ θάνατον·
ὄνομα μὰν φέροντα Δαναΐδαις, σίνος κόρᾳ,
προθύματ' ἔλαβεν Ἄρτεμις πρὸς Ἴλιον.
ὁ δὲ τεκών με τὰν τάλαιναν,
ὦ μᾶτερ ὦ μᾶτερ,
οἴχεται προδοὺς ἔρημον.
ὦ δυστάλαιν' ἐγώ, πικρὰν
πικρὰν ἰδοῦσα δυσελέναν,
φονεύομαι διόλλυμαι
σφαγαῖσιν ἀνοσίοισιν ἀνοσίου πατρός.
μή μοι ναῶν χαλκεμβολάδων

πρύμνας ἅδ' Αὐλὶς δέξασθαι
τούσδ' εἰς ὅρμους εἰς Τροίαν
ὤφελεν ἐλάταν πομπαίαν,
μηδ' ἀνταίαν Εὐρίπῳ
πνεῦσαι πομπὰν Ζεύς, μειλίσσων
αὔραν ἄλλοις ἄλλαν θνατῶν
λαίφεσι χαίρειν,
τοῖσι δὲ λύπαν, τοῖσι δ' ἀνάγκαν,
τοῖς δ' ἐξορμᾶν, τοῖς δὲ στέλλειν,
τοῖσι δὲ μέλλειν.
ἦ πολύμοχθον ἄρ' ἦν γένος, ἦ πολύμοχθον
ἁμερίων, τὸ χρεὼν δέ τι δύσποτμον
ἀνδράσιν ἀνευρεῖν.
ἰὼ ἰώ,
μεγάλα πάθεα, μεγάλα δ' ἄχεα
Δαναΐδαις τιθεῖσα Τυνδαρὶς κόρα.

ΧΟ. ἐγὼ μὲν οἰκτείρω σε συμφορᾶς κακῆς
τυχοῦσαν, οἵας μήποτ' ὤφελες τυχεῖν.
ΙΦ. ὦ τεκοῦσα μῆτερ, ἀνδρῶν ὄχλον εἰσορῶ πέλας.
ΚΛ. τόν γε τῆς θεᾶς παῖδα, τέκνον, ᾧ σὺ δεῦρ' ἐλήλυθας.
ΙΦ. διαχαλᾶτέ μοι μέλαθρα, δμῶες, ὡς κρύψω δέμας.
ΚΛ. τί δέ, τέκνον, φεύγεις; ΙΦ. Ἀχιλλέα τόνδ' ἰδεῖν αἰσχύνομαι.
ΚΛ. ὡς τί δή; ΙΦ. τὸ δυστυχές μοι τῶν γάμων αἰδῶ φέρει.
ΚΛ. οὐκ ἐν ἁβρότητι κεῖσαι πρὸς τὰ νῦν πεπτωκότα.
ἀλλὰ μίμν'· οὐ σεμνότητος ἔργον, ἢν δυνώμεθα—
ΑΧ. ὦ γύναι τάλαινα, Λήδας θύγατερ, ΚΛ. οὐ ψευδῆ θροεῖς.

ΑΧ. δείν' ἐν Ἀργείοις βοᾶται ΚΛ. τίνα βοήν; σήμαινέ μοι.
ΑΧ. ἀμφὶ σῆς παιδός, ΚΛ. πονηρὸν εἶπας οἰωνὸν λόγων.
ΑΧ. ὡς χρεὼν σφάξαι σφε. ΚΛ. κοὐδεὶς τοῖσδ' ἐναντίον λέγει;
ΑΧ. εἰς θόρυβον ἔγωγε καὐτὸς ἦλυθον, ΚΛ. τίν', ὦ ξένε;
ΑΧ. σῶμα λευσθῆναι πέτροισι. ΚΛ. μῶν κόρην σῴζων ἐμήν;
ΑΧ. αὐτὸ τοῦτο. ΚΛ. τίς δ' ἂν ἔτλη σώματος τοῦ σοῦ θιγεῖν;
ΑΧ. πάντες Ἕλληνες. ΚΛ. στρατὸς δὲ Μυρμιδὼν οὔ σοι παρῆν;
ΑΧ. πρῶτος ἦν ἐκεῖνος ἐχθρός. ΚΛ. δι' ἄρ' ὀλώλαμεν, τέκνον.
ΑΧ. οἵ με τὸν γάμων ἀπεκάλουν ἥσσον'. ΚΛ. ὑπεκρίνω δὲ τί;
ΑΧ. τὴν ἐμὴν μέλλουσαν εὐνὴν μὴ κτανεῖν, ΚΛ. δίκαια γάρ.
ΑΧ. ἣν ἐφήμισεν πατήρ μοι. ΚΛ. κἀργόθεν γ' ἐπέμψατο.
ΑΧ. ἀλλ' ἐνικώμην κεκραγμοῦ. ΚΛ. τὸ πολὺ γὰρ δεινὸν κακόν.
ΑΧ. ἀλλ' ὅμως ἀρήξομέν σοι. ΚΛ. καὶ μαχεῖ πολλοῖσιν εἷς;
ΑΧ. εἰσορᾷς τεύχη φέροντας τούσδ'; ΚΛ. ὄναιο τῶν φρενῶν.
ΑΧ. ἀλλ' ὀνησόμεσθα. ΚΛ. παῖς ἄρ' οὐκέτι σφαγήσεται;
ΑΧ. οὔκ, ἐμοῦ γ' ἑκόντος. ΚΛ. ἥξει δ' ὅστις ἅψεται κόρης;

ΑΧ. μυρίοι γ'· ἄξει δ' Ὀδυσσεύς. ΚΛ. ἆρ' ὁ Σισύφου γόνος;
ΑΧ. αὐτὸς οὗτος. ΚΛ. ἴδια πράσσων, ἢ στρατοῦ ταχθεὶς ὕπο;
ΑΧ. αἱρεθεὶς ἑκών. ΚΛ. πονηράν γ' αἵρεσιν, μιαιφονεῖν.
ΑΧ. ἀλλ' ἐγὼ σχήσω νιν. ΚΛ. ἄξει δ' οὐχ ἑκοῦσαν ἁρπάσας;
ΑΧ. δηλαδὴ ξανθῆς ἐθείρας. ΚΛ. ἐμὲ δὲ τί χρὴ δρᾶν τότε;
ΑΧ. ἀντέχου θυγατρός. ΚΛ. ὡς τοῦδ' οὕνεκ' οὐ σφαγίσεται.
ΑΧ. ἀλλὰ μὴν εἰς τοῦτό γ' ἥξει. ΙΦ. μῆτερ, εἰσακούσατε
τῶν ἐμῶν ἐπῶν· μάτην γάρ σ' εἰσορῶ θυμουμένην
σῷ πόσει· τὰ δ' ἀδύναθ' ἡμῖν καρτερεῖν οὐ ῥᾴδιον.
τὸν μὲν οὖν ξένον δίκαιον αἰνέσαι προθυμίας·
ἀλλὰ καὶ σὲ τοῦθ' ὁρᾶν χρή, μὴ διαβληθῇ στρατῷ,
καὶ πλέον πράξωμεν οὐδέν, ὅδε δὲ συμφορᾶς τύχῃ.
οἷα δ' εἰσῆλθέν μ', ἄκουσον, μῆτερ, ἐννοουμένην·
κατθανεῖν μέν μοι δέδοκται· τοῦτο δ' αὐτὸ βούλομαι
εὐκλεῶς πρᾶξαι παρεῖσά γ' ἐκποδὼν τὸ δυσγενές.
δεῦρο δὴ σκέψαι μεθ' ἡμῶν, μῆτερ, ὡς καλῶς λέγω·
εἰς ἔμ' Ἑλλὰς ἡ μεγίστη πᾶσα νῦν ἀποβλέπει,
κἀν ἐμοὶ πορθμός τε ναῶν καὶ Φρυγῶν κατασκαφαί,
τάς τε μελλούσας γυναῖκας ἤν τι δρῶσι βάρβαροι,
μηκέθ' ἁρπάζειν ἐᾶν τάσδ' ὀλβίας ἐξ Ἑλλάδος,

τὸν Ἑλένης τίσαντας ὀλέθρῳ γάμον, ὃν ἥρπασεν Πάρις.
ταῦτα πάντα κατθανοῦσα ῥύσομαι, καί μου κλέος,
Ἑλλάδ' ὡς ἠλευθέρωσα, μακάριον γενήσεται.
καὶ γὰρ οὐδέ τοί τι λίαν ἐμὲ φιλοψυχεῖν χρεών·
πᾶσι γάρ μ' Ἕλλησι κοινὸν ἔτεκες, οὐχὶ σοὶ μόνῃ.
ἀλλὰ μυρίοι μὲν ἄνδρες ἀσπίσιν πεφραγμένοι,
μυρίοι δ' ἐρέτμ' ἔχοντες, πατρίδος ἠδικημένης,
δρᾶν τι τολμήσουσιν ἐχθροὺς χὐπὲρ Ἑλλάδος θανεῖν·
ἡ δ' ἐμὴ ψυχὴ μί' οὖσα πάντα κωλύσει τάδε;
τί τὸ δίκαιον τοῦτ'; ἔχοιμεν ἆρ' ἂν ἀντειπεῖν ἔπος;
κἀπ' ἐκεῖν' ἔλθωμεν. οὐ δεῖ τόνδε διὰ μάχης μολεῖν
πᾶσιν Ἀργείοις γυναικὸς οὕνεκ' οὐδὲ κατθανεῖν.
εἷς γ' ἀνὴρ κρείσσων γυναικῶν μυρίων ὁρᾶν φάος.
εἰ δ' ἐβουλήθη τὸ σῶμα τοὐμὸν Ἄρτεμις λαβεῖν,
ἐμποδὼν γενήσομαι 'γὼ θνητὸς οὖσα τῇ θεῷ;
ἀλλ' ἀμήχανον· δίδωμι σῶμα τοὐμὸν Ἑλλάδι.
θύετ', ἐκπορθεῖτε Τροίαν. ταῦτα γὰρ μνημεῖά μου
διὰ μακροῦ, καὶ παῖδες οὗτοι καὶ γάμοι καὶ δόξ' ἐμή.
βαρβάρων δ' Ἕλληνας ἄρχειν εἰκός, ἀλλ' οὐ βαρβάρους,
μῆτερ, Ἑλλήνων· τὸ μὲν γὰρ δοῦλον, οἱ δ' ἐλεύθεροι.

ΧΟ. τὸ μὲν σόν, ὦ νεᾶνι, γενναίως ἔχει·
τὸ τῆς τύχης δὲ καὶ τὸ τῆς θεοῦ νοσεῖ.

ΑΧ. Ἀγαμέμνονος παῖ, μακάριόν μέ τις θεῶν
ἔμελλε θήσειν, εἰ τύχοιμι σῶν γάμων.

ζηλῶ δὲ σοῦ μὲν Ἑλλάδ', Ἑλλάδος δὲ σέ.
εὖ γὰρ τόδ' εἶπας ἀξίως τε πατρίδος·
τὸ θεομαχεῖν γὰρ ἀπολιποῦσ', ὅ σου κρατεῖ,
ἐξελογίσω τὰ χρηστὰ τἀναγκαῖά τε.
μᾶλλον δὲ λέκτρων σῶν πόθος μ' ἐσέρχεται
εἰς τὴν φύσιν βλέψαντα· γενναία γὰρ εἶ.
ὅρα δ'· ἐγὼ γὰρ βούλομαί σ' εὐεργετεῖν
λαβεῖν τ' ἐς οἴκους· ἄχθομαί τ', ἴστω Θέτις,
εἰ μή σε σώσω Δαναΐδαισι διὰ μάχης
ἐλθών· ἄθρησον, ὁ θάνατος δεινὸν κακόν.

ΙΦ. λέγω τάδ' . . . . . .
ἡ Τυνδαρὶς παῖς διὰ τὸ σῶμ' ἀρκεῖ μάχας
ἀνδρῶν τιθεῖσα καὶ φόνους· σὺ δ', ὦ ξένε,
μὴ θνῆσκε δι' ἐμὲ μηδ' ἀποκτείνῃς τινά.
ἔα δὲ σῶσαί μ' Ἑλλάδ', ἢν δυνώμεθα.

ΑΧ. ὦ λῆμ' ἄριστον, οὐκ ἔχω πρὸς τοῦτ' ἔτι
λέγειν, ἐπεί σοι τάδε δοκεῖ· γενναῖα γὰρ
φρονεῖς· τί γὰρ τἀληθὲς οὐκ εἴποι τις ἄν;
ὅμως δ', ἴσως γὰρ κἂν μεταγνοίης τάδε.
ὡς οὖν ἂν εἰδῇς τἀπ' ἐμοῦ, λελεγμένα·
ἐλθὼν τάδ' ὅπλα θήσομαι βωμοῦ πέλας,
ὡς οὐκ ἐάσων σ' ἀλλὰ κωλύσων θανεῖν.
χρήσει δὲ καὶ σὺ τοῖς ἐμοῖς λόγοις τάχα,
ὅταν πέλας σῆς φάσγανον δέρης ἴδῃς.
οὔκουν ἐάσω σ' ἀφροσύνῃ τῇ σῇ θανεῖν·
ἐλθὼν δὲ σὺν ὅπλοις τοῖσδε πρὸς ναὸν θεᾶς
καραδοκήσω σὴν ἐκεῖ παρουσίαν.

ΙΦ. μῆτερ, τί σιγῇ δακρύοις τέγγεις κόρας;

ΚΛ. ἔχω τάλαινα πρόφασιν ὥστ' ἀλγεῖν φρένα.

ΙΦ. παῦσαί με μὴ κάκιζε· τάδε δ' ἐμοὶ πιθοῦ.

ΚΛ. λέγ', ὡς παρ' ἡμῶν οὐδὲν ἀδικήσει, τέκνον.

ΙΦ. μήτ' οὖν σὺ τὸν σὸν πλόκαμον ἐκτέμῃς τριχός,
[μήτ' ἀμφὶ σῶμα μέλανας ἀμπίσχῃ πέπλους.]
ΚΛ. τί δὴ τόδ' εἶπας, τέκνον; ἀπολέσασά σε
ΙΦ. οὐ σύ γε· σέσωσμαι, κατ' ἐμὲ δ' εὐκλεὴς ἔσει.
ΚΛ. πῶς εἶπας; οὐ πενθεῖν με σὴν ψυχὴν χρεών;
ΙΦ. ἥκιστ', ἐπεί μοι τύμβος οὐ χωσθήσεται.
ΚΛ. τί δή; τὸ θνῄσκειν οὐ τάφος νομίζεται;
ΙΦ. βωμὸς θεᾶς μοι μνῆμα τῆς Διὸς κόρης.
ΚΛ. ἀλλ' ὦ τέκνον, σοὶ πείσομαι· λέγεις γὰρ εὖ.
ΙΦ. ὡς εὐτυχοῦσά γ' Ἑλλάδος τ' εὐεργέτις.
ΚΛ. τί δὴ κασιγνήταισιν ἀγγελῶ σέθεν;
ΙΦ. μηδ' ἀμφὶ κείναις μέλανας ἐξάψῃς πέπλους.
ΚΛ. εἴπω δὲ παρὰ σοῦ φίλον ἔπος τι παρθένοις;
ΙΦ. χαίρειν γ'. Ὀρέστην τ' ἔκτρεφ' ἄνδρα τόνδε μοι.
ΚΛ. προσέλκυσαί νιν ὕστατον θεωμένη.
ΙΦ. ὦ φίλτατ', ἐπεκούρησας ὅσον εἶχες φίλοις.
ΚΛ. ἔσθ' ὅ τι κατ' Ἄργος δρῶσά σοι χάριν φέρω;
ΙΦ. πατέρα τὸν ἀμὸν μὴ στύγει πόσιν τε σόν.
ΚΛ. δεινοὺς ἀγῶνας διὰ σὲ δεῖ κεῖνον δραμεῖν.
ΙΦ. ἄκων μ' ὑπὲρ γῆς Ἑλλάδος διώλεσεν.
ΚΛ. δόλῳ δ', ἀγεννῶς Ἀτρέως τ' οὐκ ἀξίως.
ΙΦ. τίς μ' εἶσιν ἄξων πρὶν σπαράσσεσθαι κόμης;
ΚΛ. ἔγωγε μετὰ σοῦ ΙΦ. μὴ σύ γ'· οὐ καλῶς λέγεις.
ΚΛ. πέπλων ἐχομένη σῶν ΙΦ. ἐμοί, μῆτερ, πιθοῦ,
μέν'· ὡς ἐμοί τε σοί τε κάλλιον τόδε.
πατρὸς δ' ὀπαδῶν τῶνδέ τίς με πεμπέτω
Ἀρτέμιδος εἰς λειμῶν', ὅπου σφαγήσομαι.
ΚΛ. ὦ τέκνον, οἴχει; ΙΦ. καὶ πάλιν γ' οὐ μὴ μόλω.
ΚΛ. λιποῦσα μητέρ'; ΙΦ. ὡς ὁρᾷς γ', οὐκ ἀξίως.
ΚΛ. σχές, μή με προλίπῃς. ΙΦ. οὐκ ἐῶ στάζειν δάκρυ.
ὑμεῖς δ' ἐπευφημήσατ', ὦ νεάνιδες,

παιᾶνα τῇμῇ συμφορᾷ Διὸς κόρην
Ἄρτεμιν· ἴτω δὲ Δαναΐδαις εὐφημία.
κανᾶ δ' ἐναρχέσθω τις, αἰθέσθω δὲ πῦρ
προχύταις καθαρσίοισι, καὶ πατὴρ ἐμὸς
ἐνδεξιούσθω βωμόν· ὡς σωτηρίαν
Ἕλλησι δώσουσ' ἔρχομαι νικηφόρος.

ἄγετέ με τὰν Ἰλίου
καὶ Φρυγῶν ἑλέπτολιν.
στέφεα περίβολα δίδοτε, φέρετε·
πλόκαμος ὅδε καταστέφειν·
χερνίβων τε παγάς.
ἑλίσσετ' ἀμφὶ ναὸν
ἀμφὶ βωμὸν Ἄρτεμιν
τὰν ἄνασσαν Ἄρτεμιν,
θεὰν μάκαιραν· ὡς ἐμοῖσιν, εἰ χρεών,
αἵμασι θύμασί τε
θέσφατ' ἐξαλείψω.
ὦ πότνια πότνια μᾶτερ, ὡς δάκρυά γέ σοι
δώσομεν ἁμέτερα·
παρ' ἱεροῖς γὰρ οὐ πρέπει.
ἰὼ ἰὼ νεάνιδες,
συνεπαείδετ' Ἄρτεμιν
Χαλκίδος ἀντίπορον,
ἵνα τε δόρατα μέμονε δᾷα
δι' ἐμὸν ὄνομ' ἐν Αὐλίδος
στενοπόροισιν ὅρμοις.
ἰὼ γᾶ μᾶτερ ὦ Πελασγία,
Μυκηναῖαί τ' ἐμαὶ θεράπναι.

ΧΟ. καλεῖς πόλισμα Περσέως, Κυ-
κλωπίων πόνον χερῶν;

ΙΦ. μήτ' οὖν σὺ τὸν σὸν πλόκαμον ἐκτέμῃς τριχός,
[μήτ' ἀμφὶ σῶμα μέλανας ἀμπίσχῃ πέπλους.]
ΚΛ. τί δὴ τόδ' εἶπας, τέκνον; ἀπολέσασά σε
ΙΦ. οὐ σύ γε· σέσωσμαι, κατ' ἐμὲ δ' εὐκλεὴς ἔσει.
ΚΛ. πῶς εἶπας; οὐ πενθεῖν με σὴν ψυχὴν χρεών;
ΙΦ. ἥκιστ', ἐπεί μοι τύμβος οὐ χωσθήσεται.
ΚΛ. τί δή; τὸ θνῄσκειν οὐ τάφος νομίζεται;
ΙΦ. βωμὸς θεᾶς μοι μνῆμα τῆς Διὸς κόρης.
ΚΛ. ἀλλ' ὦ τέκνον, σοὶ πείσομαι· λέγεις γὰρ εὖ.
ΙΦ. ὡς εὐτυχοῦσά γ' Ἑλλάδος τ' εὐεργέτις.
ΚΛ. τί δὴ κασιγνήταισιν ἀγγελῶ σέθεν;
ΙΦ. μηδ' ἀμφὶ κείναις μέλανας ἐξάψῃς πέπλους.
ΚΛ. εἴπω δὲ παρὰ σοῦ φίλον ἔπος τι παρθένοις;
ΙΦ. χαίρειν γ'. Ὀρέστην τ' ἔκτρεφ' ἄνδρα τόνδε μοι.
ΚΛ. προσέλκυσαί νιν ὕστατον θεωμένη.
ΙΦ. ὦ φίλτατ', ἐπεκούρησας ὅσον εἶχες φίλοις.
ΚΛ. ἔσθ' ὅ τι κατ' Ἄργος δρῶσά σοι χάριν φέρω;
ΙΦ. πατέρα τὸν ἀμὸν μὴ στύγει πόσιν τε σόν.
ΚΛ. δεινοὺς ἀγῶνας διὰ σὲ δεῖ κεῖνον δραμεῖν.
ΙΦ. ἄκων μ' ὑπὲρ γῆς Ἑλλάδος διώλεσεν.
ΚΛ. δόλῳ δ', ἀγεννῶς Ἀτρέως τ' οὐκ ἀξίως.
ΙΦ. τίς μ' εἶσιν ἄξων πρὶν σπαράσσεσθαι κόμης;
ΚΛ. ἔγωγε μετὰ σοῦ ΙΦ. μὴ σύ γ'· οὐ καλῶς λέγεις.
ΚΛ. πέπλων ἐχομένη σῶν ΙΦ. ἐμοί, μῆτερ, πιθοῦ,
μέν'· ὡς ἐμοί τε σοί τε κάλλιον τόδε.
πατρὸς δ' ὀπαδῶν τῶνδέ τίς με πεμπέτω
Ἀρτέμιδος εἰς λειμῶν', ὅπου σφαγήσομαι.
ΚΛ. ὦ τέκνον, οἴχει; ΙΦ. καὶ πάλιν γ' οὐ μὴ μόλω.
ΚΛ. λιποῦσα μητέρ'; ΙΦ. ὡς ὁρᾷς γ', οὐκ ἀξίως.
ΚΛ. σχές, μή με προλίπῃς. ΙΦ. οὐκ ἐῶ στάζειν δάκρυ.
ὑμεῖς δ' ἐπευφημήσατ', ὦ νεάνιδες,

παιᾶνα τῇ μῇ συμφορᾷ Διὸς κόρην
Ἄρτεμιν· ἴτω δὲ Δαναΐδαις εὐφημία.
κανᾶ δ' ἐναρχέσθω τις, αἰθέσθω δὲ πῦρ
προχύταις καθαρσίοισι, καὶ πατὴρ ἐμὸς
ἐνδεξιούσθω βωμόν· ὡς σωτηρίαν
Ἕλλησι δώσουσ' ἔρχομαι νικηφόρον.

ἄγετέ με τὰν Ἰλίου
καὶ Φρυγῶν ἑλέπτολιν.
στέφεα περίβολα δίδοτε, φέρετε·
πλόκαμος ὅδε καταστέφειν·
χερνίβων τε παγάς.
ἑλίσσετ' ἀμφὶ ναὸν
ἀμφὶ βωμὸν Ἄρτεμιν
τὰν ἄνασσαν Ἄρτεμιν,
θεὰν μάκαιραν· ὡς ἐμοῖσιν, εἰ χρεών,
αἵμασι θύμασί τε
θέσφατ' ἐξαλείψω.
ὦ πότνια πότνια μᾶτερ, ὡς δάκρυά γέ σοι
δώσομεν ἁμέτερα·
παρ' ἱεροῖς γὰρ οὐ πρέπει.
ἰὼ ἰὼ νεάνιδες,
συνεπαείδετ' Ἄρτεμιν
Χαλκίδος ἀντίπορον,
ἵνα τε δόρατα μέμονε δᾷα
δι' ἐμὸν ὄνομ' ἐν Αὐλίδος
στενοπόροισιν ὅρμοις.
ἰὼ γᾶ μᾶτερ ὦ Πελασγία,
Μυκηναῖαί τ' ἐμαὶ θεράπναι.
ΧΟ. καλεῖς πόλισμα Περσέως, Κυ-
κλωπίων πόνον χερῶν;

ΙΦ. ἔθρεψας Ἑλλάδι με φάος· θα-
νοῦσα δ' οὐκ ἀναίνομαι.
ΧΟ. κλέος γὰρ οὔ σε μὴ λίπῃ.
ΙΦ. ἰὼ ἰώ.
λαμπαδοῦχος ἁμέρα Δι-
ός τε φέγγος, ἕτερον ἕτερον
αἰῶνα καὶ μοῖραν οἰ-
κήσομεν. χαῖρέ μοι,
φίλον φάος. ἰὼ ἰώ.

ΧΟ. ἴδεσθε τὰν Ἰλίου
καὶ Φρυγῶν ἑλέπτολιν στεί-
χουσαν, ἐπὶ κάρα στέφη
βαλομέναν, χερνίβων τε παγάς,
βωμὸν διαίμονος θεᾶς
ῥανίσιν αἱματορρύτοις
ῥανοῦσαν εὐφυῆ τε δέρην σφαγεῖσαν.
εὔδροσοι παγαὶ πατρῷαι
μένουσι χέρνιβές τέ σε
στρατός τ' Ἀχαιῶν θέλων
Ἰλίου πόλιν μολεῖν.
ἀλλὰ τὰν Διὸς κόραν
κλήσωμεν Ἄρτεμιν, θεῶν ἄνασσαν,
ὡς ἐπ' εὐτυχεῖ πότμῳ.
ὦ πότνια, θύμασιν βροτησίοις
χαρεῖσα, πέμψον εἰς Φρυγῶν
γαῖαν Ἑλλάνων στρατὸν
καὶ δολόεντα Τροίας ἕδη,
Ἀγαμέμνονά τε λόγχαις
Ἑλλάσι κλεινότατον στέφανον
δὸς ἀμφὶ κάρα θ' ἑὸν

κλέος ἀείμνηστον ἀμφιθεῖναι.

ΑΓΓ. *ὦ Τυνδαρεία παῖ, Κλυταιμνήστρα, δόμων*
ἔξω πέρασον, ὡς κλύῃς ἐμῶν λόγων.
ΚΛ. *φθογγῆς κλύουσα δεῦρο σῆς ἀφικόμην,*
ταρβοῦσα τλήμων κἀκπεπληγμένη φόβῳ,
μή μοί τιν' ἄλλην ξυμφορὰν ἥκεις φέρων
πρὸς τῇ παρούσῃ. ΑΓΓ. *σῆς μὲν οὖν παιδὸς πέρι*
θαυμαστά σοι καὶ δεινὰ σημῆναι θέλω.
ΚΛ. *μὴ μέλλε τοίνυν, ἀλλὰ φράζ' ὅσον τάχος.*
ΑΓΓ. *ἀλλ' ὦ φίλη δέσποινα, πᾶν πεύσει σαφῶς.*
λέξω δ' ἀπ' ἀρχῆς, ἤν τι μὴ σφαλεῖσά μου
γνώμη ταράξῃ γλῶσσαν ἐν λόγοις ἐμήν.
ἐπεὶ γὰρ ἱκόμεσθα τῆς Διὸς κόρης
'Αρτέμιδος ἄλσος λείμακάς τ' ἀνθεσφόρους,
ἵν' ἦν 'Αχαιῶν σύλλογος στρατεύματος,
σὴν παῖδ' ἄγοντες, εὐθὺς 'Αργείων ὄχλος
ἠθροίζεθ'. ὡς δ' ἐσεῖδεν 'Αγαμέμνων ἄναξ
ἐπὶ σφαγὰς στείχουσαν εἰς ἄλσος κόρην,
ἀνεστέναζε, κἄμπαλιν στρέψας κάρα
δάκρυα προῆκεν, ὀμμάτων πέπλον προθείς.
ἡ δὲ σταθεῖσα τῷ τεκόντι πλησίον
ἔλεξε τοιάδ'· ὦ πάτερ, πάρειμί σοι,
τοὐμὸν δὲ σῶμα τῆς ἐμῆς ὑπὲρ πάτρας
καὶ τῆς ἁπάσης 'Ελλάδος γαίας ὕπερ
θῦσαι δίδωμ' ἑκοῦσα πρὸς βωμὸν θεᾶς
ἄγοντας, εἴπερ ἐστὶ θέσφατον τόδε.
καὶ τοὐπ' ἔμ' εὐτυχοῖτε, καὶ νικηφόρου
δορὸς τύχοιτε πατρίδα τ' ἐξίκοισθε γῆν.
πρὸς ταῦτα μὴ ψαύσῃ τις 'Αργείων ἐμοῦ·

σιγῇ παρέξω γὰρ δέρην εὐκαρδίως.
τοσαῦτ᾽ ἔλεξε· πᾶς δ᾽ ἐθάμβησεν κλύων
εὐψυχίαν τε κἀρετὴν τῆς παρθένου.
στὰς δ᾽ ἐν μέσῳ Ταλθύβιος, ᾧ τόδ᾽ ἦν μέλον,
εὐφημίαν ἀνεῖπε καὶ σιγὴν στρατῷ·
Κάλχας δ᾽ ὁ μάντις εἰς κανοῦν χρυσήλατον
ἔθηκεν ὀξὺ χειρὶ φάσγανον σπάσας
κολεῶν ἔσωθεν, κρᾶτά τ᾽ ἔστεψεν κόρης.
ὁ παῖς δ᾽ ὁ Πηλέως ἐν κύκλῳ βωμὸν θεᾶς
λαβὼν κανοῦν ἔθρεξε χέρνιβάς θ᾽ ὁμοῦ,
ἔλεξε δ᾽· ὦ παῖ Ζηνός, ὦ θηροκτόνε,
τὸ λαμπρὸν εἱλίσσουσ᾽ ἐν εὐφρόνῃ φάος,
δέξαι τὸ θῦμα τόδ᾽ ὅ γέ σοι δωρούμεθα
στρατός τ᾽ Ἀχαιῶν ἀθρόος Ἀγαμέμνων τ᾽ ἄναξ,
ἄχραντον αἷμα καλλιπαρθένου δέρης,
καὶ δὸς γενέσθαι πλοῦν νεῶν ἀπήμονα
Τροίας τε πέργαμ᾽ ἐξελεῖν ἡμᾶς δορί.
εἰς γῆν δ᾽ Ἀτρεῖδαι πᾶς στρατός τ᾽ ἔστη βλέπων.
ἱρεὺς δὲ φάσγανον λαβὼν ἐπηύξατο,
λαιμόν τ᾽ ἐπεσκοπεῖθ᾽, ἵνα πλήξειεν ἄν·
ἐμοὶ δ᾽ ἐσῄει τ᾽ ἄλγος οὐ μικρὸν φρενί,
κἄστην νενευκώς· θαῦμα δ᾽ ἦν αἴφνης ὁρᾶν·
πληγῆς σαφῶς γὰρ πᾶς τις ᾔσθετο κτύπον,
τὴν παρθένον δ᾽ οὐκ οἶδεν οὗ γῆς εἰσέδυ.
βοᾷ δ᾽ ἄρ᾽ ἱερεύς, πᾶς δ᾽ ἐπήχησε στρατός,
ἄελπτον εἰσιδόντες ἐκ θεῶν τινος
φάσμ᾽, οὗ γε μηδ᾽ ὁρωμένου πίστις παρῆν·
ἔλαφος γὰρ ἀσπαίρουσ᾽ ἔκειτ᾽ ἐπὶ χθονὶ
ἰδεῖν μεγίστη διαπρεπής τε τὴν θέαν,
†ἧς αἵματι βωμὸς ἐραίνετ᾽ ἄρδην τῆς θεοῦ.†
κἀν τῷδε Κάλχας πῶς δοκεῖς χαίρων ἔφη·

ὦ τοῦδ' Ἀχαιῶν κοίρανοι κοινοῦ στρατοῦ,
......ὁρᾶτε βωμίαν, ἣν ἡ θεὸς
προύθηκε θυσίαν, τήνδ' ἔλαφον ὀρειδρόμον;
ταύτην γὰρ ἀντὶ τῆς κόρης ἀσπάζεται,
ὡς μὴ μιάνῃ βωμὸν εὐγενεῖ φόνῳ.
†ἡδέως τε τοῦτ' ἐδέξατο, καὶ πλοῦν οὔριον†
δίδωσιν ἡμῖν Ἰλίου πρὸς ἐπιδρομάς.
πρὸς ταῦτα πᾶς τις θάρσος αἶρε ναυβάτης,
χώρει τε πρὸς ναῦν· ἡμέρας ὡς τῆσδε δεῖ
λιπόντας ἡμᾶς Αὐλίδος κοίλους μυχοὺς
Αἴγαιον οἶδμα διαπερᾶν. ἐπεὶ δ' ἅπαν
κατηνθρακώθη θῦμ' ἐν Ἡφαίστου φλογί,
τὰ πρόσφορ' ηὔξαθ', ὡς τύχοι νόστου στρατός.
πέμπει δ' Ἀγαμέμνων μ' ὥστε σοι φράσαι τάδε,
λέγειν θ' ὁποίας ἐκ θεῶν μοίρας κυρεῖ
καὶ δόξαν ἔσχεν ἄφθιτον καθ' Ἑλλάδα.
ἐγὼ παρὼν δὲ καὶ τὸ πρᾶγμ' ὁρῶν λέγω·
ἡ παῖς σαφῶς σοι πρὸς θεοὺς ἀπέπτατο.
λύπης δ' ἀφαίρει καὶ πόσει πάρες χόλον·
ἀπροσδόκητα δὴ βροτοῖς τὰ τῶν θεῶν,
σῴζουσί θ' οὓς φιλοῦσιν. ἦμαρ γὰρ τόδε
θανοῦσαν εἶδε καὶ βλέπουσαν παῖδα σήν.

ΧΟ. ὡς ἥδομαί τοι ταῦτ' ἀκούσασ' ἀγγέλου·
ζῶν δ' ἐν θεοῖσι σὸν μένειν φράζει τέκος.

ΚΛ. ὦ παῖ, θεῶν τοῦ κλέμμα γέγονας;
πῶς σε προσείπω; πῶς δ' οὐ φῶ
παραμυθεῖσθαι τούσδε μάτην μύθους,
ὥς σου πένθους λυγροῦ παυσαίμαν;

ΧΟ. καὶ μὴν Ἀγαμέμνων ἄναξ στείχει,
τούσδ' αὐτοὺς ἔχων σοι φράζειν μύθους.

ΑΓΑ. γύναι, θυγατρὸς οὕνεκ' ὀλβιζοίμεθ' ἄν·

ἔχει γὰρ ὄντως ἐν θεοῖς ὁμιλίαν.
χρὴ δέ σε λαβοῦσαν τόνδε μόσχον εὐγενῆ
στείχειν πρὸς οἴκους· ὡς στρατὸς πρὸς πλοῦν ὁρᾷ.
καὶ χαῖρε· χρόνια τἀμά σοι προσφθέγματα
Τροίηθεν ἔσται. καὶ γένοιτό σοι καλῶς.

ΧΟ. χαίρων, Ἀτρεΐδη, γῆν ἱκοῦ Φρυγίαν,
χαίρων δ' ἐπάνηκε,
κάλλιστά μοι σκῦλ' ἀπὸ Τροίας ἑλών.

NOTES.

(*Gr. Gr. stands for Goodwin's Greek Grammar to which reference is made by the pages.*)

The Prologue ll. 1—163. Contrary to the usual custom of Euripides the play opens with an anapaestic dialogue instead of with a speech by one of the characters descriptive of the situation of affairs at the moment when the dramatic action begins. In the present case this explanation is postponed until the speech delivered by Agamemnon l. 49 ff.

There is however no reason for suspecting the genuineness of the text. Aeschylus has an anapaestic opening both in the *Supplices* and *Persae*, and that Euripides himself did not invariably begin his plays with a prologue in iambics is plain from the *Andromeda* (Eur. *frag.* 114), the first lines of which are:—

ΑΝΔΡΟΜΕΔΑ *ὦ νὺξ ἱερά,*
ὡς μακρὸν ἵππευμα διώκεις κτλ.

Here too, it will be noticed, as in the *Iphigeneia*, the opening anapaestic verses introduce a night scene. To modern taste the dialogue which stands foremost in this play is stronger in effect than a piece of continuous narrative—a form of introduction in which Euripides according to an ancient criticism was apt to become tiresome (*ἐν τοῖς προλόγοις ὀχληρός*). The colloquy of the king and his old servant beneath the silent stars of the night stirs the imagination, and awakens from the outset both interest in the situation, and sympathy with the crossings of motives passions and events, in which the actors are soon to find themselves involved.

Euripides has shown in this introductory dialogue much the same power of employing the influence of the hour and the scene to draw the minds of his audience into the mood of tragedy, which Shakspeare has

so strikingly displayed at the beginning of *Hamlet*. In both poets every detail tells: in both the result is achieved by right selection, which discards all that is superfluous, and leaves what is retained clear simple and necessary.

ll. 1—48. Agamemnon, restless from anxiety, talks with the old servant in front of his tent at Aulis. This dialogue is followed (49—114) by the prologue in the stricter sense, in which Agamemnon reviews the situation, confides his own painful position to the old servant, and entrusts him with a letter to Klytaemnestra at Argos contradicting a former message from Agamemnon to the effect that she was to send to Aulis her daughter Iphigeneia. Then succeeds a dialogue in *spondaic* anapaests (115—163) in which Agamemnon acquaints the old man with the contents of this letter, and bids him use all speed in conveying it to Klytaemnestra.

1. **δόμων** i.e. the general's tent; so *ἐν δόμοις* Hek. 995 (of Polymestor's tent). Cf. *infr.* 863. *τῶνδε* here helps the sense, having with *δόμων* the force of "this which serves as my house".

3. **πεύσει** pronounced by Agamemnon in a tone of impatience—you shall hear *when you come within talking distance*. Porson's conjecture *σπεῦδε* is therefore not necessary.

4 f. **μάλα τοι** *κτλ.* 'my age is full wakeful and alert upon mine eyes'. *ὀξύ* implies that his faculties are not dulled by sleep, and are therefore *attentive*, (cf. Soph. El. 30 *ὀξεῖαν ἀκοὴν τοῖς ἐμοῖς λόγοις διδούς* 'lively attention'), or *alert* to the king's behests. The usage in English of 'keen' is very similar.

6. **πορθμεύει** intransit. Cf. I. T. 1445.

7 ff. "Sirius still high in heaven speeding his course near the Pleiades as they fare on their seven paths". Scaliger noticed an astronomical error in the placing of Sirius *near the Pleiades*, and several editors have followed Bremius in assigning these lines to Agamemnon, (thus making his speech extend ll. 6—11), taking *σείριος* as an adjective with *ἀστήρ*, 'what star with blazing light &c.' But we need not press the meaning of the phrases *ἐγγὺς τ. Πλειάδ.* and *μεσσήρης* too strictly. Ennius paraphrases the lines as follows:—

> Ag. quid nócti' uidetur in áltisono
> caelí clipeo? Senex superát temo
> stellás cogens etiam átque etiam
> sublíme [noctis] iter...
>
> Ennius *Iphigenia* i (p. 94 ed. Müller)

and Varro's comment on Ennius (ling. lat. vii 73 p. 146 Spengel[2]) *hic multam noctem ostendere volt a temonis motu* may very well be applied to the present passage; that is to say, the poet merely intends by the mention of these well-known constellations to suggest the idea of a late hour in the night. **ἑπταπόρου** cf. Aesch. *frag.* 304 Νεῖλος ἔνθ' ἑπτάρροος | γαῖαν κυλίνδει 'flowing in seven channels'.

10 f. **σιγαὶ ἀν.** an effective poetic plural: cf. Lucret. iv 460 *severa silentia noctis* | *undique cum constent.* **κατ'—ἔχουσιν** tmesis; cf. Bacch. 80 ἀνὰ θύρσον τε τινάσσων. This is more common when only a particle (usually δέ, cf. Aesch. P. V. 133 quoted *infra* 188) intervenes between the prep. and verb. Herc. fur. 53 ἐκ γὰρ ἐσφραγισμένοι. Hippol. 342 ἔκ τοι πέπληγμαι.

12. **σύ** emphatic, as always; "why are *you* astir (when all else is at rest)?" **ἀΐσσεις** the trisyllabic form is Ionic. It occurs in tragedy, in lyrics, and (rarely) in trimeters, cf. Hek. 31 ὑπὲρ μητρὸς φίλης | 'Εκάβης ἀΐσσω. Cf. the form ἀείδω (for Attic ᾄδω) Eur. Antiope *frag.* 188 τοιαῦτ' ἄειδε κτλ.

15. **φυλακαί**=φύλακες ("the watch"), the abstract for the concrete; cf. Herc. fur. 83 φυλακαὶ γὰρ ἡμῶν κρείσσονες κατ' ἐξόδους. Cf. the use of φρουραί, σκοπαί.

18. **ἀγνὼς ἀκλεής.** Cf. Ovid *trist.* iii 4 25 crede mihi bene qui latuit bene vixit &c. Barnes.

20. **καὶ μήν** 'and yet'; so freq. e.g. Troad. 72 καὶ μὴν ἔπερσάν γ' Ἴλιον τῷ σῷ σθένει. **ἐνταῦθα** sc. ἐν τιμαῖς. βίου is partit. genit. after ἐντ. as in the phrases ἵνα κακοῦ, οὗ γῆς *infr.* 1583, &c.

21. **δέ γε** 'yes, but...' These particles (in juxtaposition, or sometimes with a word or words standing between them) are employed in correcting or extending a previous statement (cf. Porson Or. 1236): hence they not unfrequently introduce a retort, Herc. fur. 1249 σὺ δ' ἐκτὸς ὢν γε συμφορᾶς με νουθετεῖς. Cf. *infr.* 334.

22 ff. MSS. τὸ φιλότιμον—λυπεῖ. Markland omitted τό, (which was perhaps inserted in ignorance of the quantity of φιλότιμον, a possibility attested by l. 151 q. v.). I have written λύπῃ for λυπεῖ, retaining Klotz's punctuation. "But this Honour is perilous in its longing for glory; sweet indeed, but nigh unto sorrow everywhere". Honour (τὸ καλόν) is apt to be a danger owing to the noble ardour for fame which attends upon it (καὶ φιλότιμον). The line γλυκὺ μέν κτλ. is explanatory of these two aspects of τὸ καλόν, (1) the joy of pursuing fame, (2) the risk which that pursuit involves, (τὰ γὰρ δὴ μεγάλα πάντα ἐπισφαλῆ

5—2

Plat. republ. 497 D). In the burlesque allusion to this passage by the comic poet Machon, (Athenaeus bk. vi pp. 243, 4), the same correction, λύπῃ for λυπεῖ, should, I think, be made. Chaerephon, who is marketing, objects to a certain very bony joint. The butcher (*μάγειρος*) replies ἀλλὰ μὴν ἔστι γλυκύ. Chaerephon retorts γλυκὺ μέν, προσιστάμενον δὲ λύπῃ πανταχῇ i.e. "(the proverb 'the nearer the bone the sweeter the meat' may be true), but in this case the sweet is *everywhere* close to the sour". With the expression λύπῃ προσιστάμ. cf. Soph. O. C. 1216 λύπας (gen.) ἐγγυτέρω.

24 ff. **τὰ θεῶν** 'the service of the gods'; cf. I. T. 467 τὰ τῆς θεοῦ. **ἀνέτρεψε, διέκν.** gnomic aorists (Gr. Gr. 252) as Solon xii 18 ἄνεμος νεφέλας αἶψα διεσκέδασεν, and often in tragedy. διακναίειν is a strong word, 'to shatter'; cf. Aesch. P.V. 93 where the bound Prometheus speaks of himself as αἰκίαισιν διακναιόμενος.

28 f. The genitive **ἀριστέως** depends upon ταῦτα, not upon ἄγαμαι. 'I admire not this in one who is a chief'. The same construction is common with θαυμάζω. **ἐπὶ πᾶσι** 'to the enjoyment of &c.', ἐπί expressing the *terms* or *conditions*; cf. (with Monk) Hippol. 459 χρῆν σ' ἐπὶ ῥητοῖς ἄρα | πατέρα φυτεύειν. With the following lines should be compared in particular Soph. Trach. 126—140, where the same thought is expressed with great beauty of language.

32 f. The emphatic σύ opposed to θεῶν helps the contrast between divine and human purpose. For **τὰ βουλ.** cf. *infr.* 386, 1270, and Orest. 210 τῷ λίαν παρειμένῳ ('by his excessive languor'). The neut. article with a participle is often used as the equivalent of an abstract substantive by Sophokles and Thukydides. It is found less commonly in Aeschylus as Eumen. 699 τὸ μήτ' ἄναρχον μήτε δεσποτούμενον. Cf. with the expression here Thukyd. i 90 τὸ βουλόμενον...τῆς γνώμης.

34. **λ. φ. ἀμπετάσας** 'having kindled'. This is better than to suppose that φάος ἀμπ. means 'increase the flame' as Bothe, Klotz take it. To 'unfold the light' is a poetical equivalent for making it visible; as in Hippol. 601 (compared by Weil) ἡλίου ἀναπτυχαί, the unfoldings of the sun, mean "the sun's unclouded orb".

35. **δέλτον** for the accus., (γράφειν 'mark', 'scratch'), cf. I. T. 584 f.

36. **πρὸ χερῶν** 'in your hands'; cf. [Eur.] *Rhesus* 274 μάχας πρὸ χειρῶν καὶ δόρη βαστάζομεν.

37. Suidas συγχεῖ· ἀφανίζει, συμμιγνύει, see following note.

39. Schiller renders by "*die Lampe*", but πεύκην here is the

tablet (δέλτον, 35) made of pinewood. These were prepared for writing by a covering of wax; cf. Herod. vii 239 (ὁ Δημάρητος) δελτίον δίπτυχον λαβὼν τὸν κηρὸν αὐτοῦ ἐξέκνησε, (i.e. "scraped out its wax", which was kept in place by a raised border), καὶ ἔπειτα ἐν τῷ ξύλῳ τοῦ δελτίου ἔγραψε τὴν βασιλέος γνώμην· ποιήσας δὲ ταῦτα, ὀπίσω (vide l. 38) ἐπέτηξε τὸν κηρὸν ἐπὶ τὰ γράμματα κτλ. Two (or more, cf. πολύθυρος) of these tablets were often joined together so as to open and shut like a book, with the prepared surfaces inside, vide l. 98 ἐν δέλτου πτυχαῖς (and so, probably, Hom. Il. vi 169 γράψας ἐν πίνακι πτυκτῷ). The writing was done upon the wax with a sharp-pointed instrument called γραφεῖον (cf. also Plato Protag. 326 D ὑπογράψαντες γραμμὰς τῇ γραφίδι) like the Roman *stilus*. **πέδῳ** 'on the ground'; cf. Orest. 1433 νῆμα θ' ἵετο πέδῳ. Aesch. Eum. 479 πέδῳ πεσὼν (πέδοι Dind.). This is a locatival dative denoting the *place* of action, more common in epic poetry; e.g. Hom. Il. v 82 αἱματόεσσα δὲ χεὶρ πεδίῳ πέσε.

40. **κατὰ—χέων** v. on l. 11. The phrase is Homeric, cf. Od. iv 556 θαλερὸν κατὰ δάκρυ χέοντα.

41 f. τῶν ἀπόρων depends upon οὐδενός: the following μὴ οὐ μαίν. (Gr. Gr. 295) adding a further explanation. Sometimes in this constr. the art. precedes the infinitive, e.g. Soph. O. T. 1232 λείπει μὲν οὐδ' ἃ πρόσθεν ᾔδειμεν τὸ μὴ οὐ | βαρύστον' εἶναι, 'fail not in being'. For the οὐ see Gr. Gr. 309.

46 ff. **τότε** the time ("at her marriage") to which τότε refers is gathered from the context, as in Med. 1401 νῦν ἀσπάζει, τότ' ἀπωσάμενος. Dem. *de fals. leg.* 355 ἀλλ' ὅπως τότε μὴ προσποιήσει (don't put in a claim *when the promises are fulfilled*). **πέμπει** the present tense (historic or descriptive present) in relating past events is common. It is found in tragedy in interrogations, as *infr.* 894 κᾆτα πῶς...οὐκ ἐμοὶ δίδως; with adverbs referring to past time, cf. Herakl. 967 οὓς ἄρτι καίνεις: or even in combination with a past tense, cf. Hek. 266 κείνη γὰρ ὤλεσέν νιν ἐς Τροίαν τ' ἄγει. In some cases however the present is intended to describe, not a past event, but a continued character or state, as Ion 1560 ἥδε τίκτει σε 'this is your mother'.

φερνήν i.e. as a part (v. *infr.* 869) of the bride's portion. So θεραποντίδα φερνὴν 'a dowry of handmaids', Aesch. Suppl. 967. In the heroic age it was the bridegroom who brought gifts to the father of the bride; but see Med. 232 where Medea says, in language appropriate to the later custom of the father giving his daughter a dowry on marriage, δεῖ χρημάτων ὑπερβολῇ | πόσιν πρίασθαι.

δίκαιον for the meaning here cf. Soph. Ant. 671 *δίκαιον κἀγαθὸν παραστάτην* '*loyal* and brave'.

49 f. Leda is called the daughter of Thestius also in Hel. 133. Ovid *Heroid.* viii 75 (quoted by Klotz) agrees with Eur. in making Phoebe a daughter of Leda; the usual accounts mention only Helen and Klytaemnestra.

51. **τὰ πρῶτ' ὀλβ.** 'counted the foremost in fortune of the land of Hellas'; cf. Orest. 1246 *Μυκηνίδες, ὦ φίλιαι, τὰ πρῶτα κατὰ Πελασγὸν ἕδος Ἀργείων.* Herod. vi 100 *Αἰσχίνης ὁ Νόθωνος ἐὼν τῶν Ἐρετριέων τὰ πρῶτα.*

53 f. **δ. ἀπειλαὶ καὶ...φόνος** an instance of hendiadys: "*threats of death* from each one to the rest should he not win the maid"—i.e. each threatened that, if he did not win her, he would kill his successful rival. *ξυνίστατο* is here 'took shape', 'arose'; and the phrase is equivalent to a verb of threatening, to which *ἕκαστός τις*, the antecedent to *ὅστις* gathered from the sense of the clause, forms the nominative, *ἠπείλει ἕκαστός τις ὅτι, εἰ μὴ λάβοι, φονεύσοι τὸν λαβόντα.* The anteced. to *ὅστις* is often left to be supplied when it can be easily inferred from the context; cf. Troad. 400 *φεύγειν μὲν οὖν χρὴ πόλεμον ὅστις εὖ φρονεῖ.*

56. Cf. Thukyd. i 25 *ἐν ἀπόρῳ εἴχοντο θέσθαι τὸ παρόν.* The infinitives joined by *τε—τε* are explanatory of *τὸ πρᾶγμα ἀπ. εἶχε.* In translating, English requires the disjunctive particles 'whether...or'; cf. Aesch. Suppl. 379 *ἀμηχανῶ δὲ καὶ φόβος μ' ἔχει φρένας | δρᾶσαί τε μὴ δρᾶσαί τε.* *infr.* 969.

57 ff. **εἰσῆλθεν** 'came into his mind', as *infr.* 1374. Cf. Aesch. P. V. 1002 *εἰσελθέτω σε μήποτε κτλ.* Herc. fur. 302. **δεξιάς** the customary pledge of faith, cf. Hom. Il. ii 341 *σπονδαί τ' ἄκρητοι καὶ δεξιαί, ᾗς ἐπέπιθμεν* 'the hand-plights wherein we trusted'. Cf. Soph. Trach. 1181. **δι' ἐμπύρων** 'with burnt-sacrifice'; cf. Bacch. 441 *δι' αἰδοῦς* 'with respect'. Soph. Ant. 394 *δι' ὅρκων.*

63. **τὸν ἔχοντα** the husband, as *τῷ κεκτημένῳ infr.* 715.

66. **πως** lends an ironical force to *εὖ*, 'a fine trick in its way'. For the combination cf. Hel. 712 *εὖ δέ πως κτλ.* The same ironical colour may be observed in Plato *laws* x 886 E *λόγοισι δὲ ταῦτα εὖ πως εἰς τὸ πιθανὸν περιπεπεμμένα.*

69. **ὅτου πνοαὶ φέροιεν** *κτλ.* 'whose breathings of love should guide her with fond constraining'. *ὅτου* genit. depending on *Ἀφροδ. πνοαί*, for which phrase cf. Aesch. Ag. 1206, where Kassandra says of her lover Apollo *ἀλλ' ἦν παλαιστὴς κάρτ' ἐμοὶ πνέων χάριν.* *φέρειν*, 'carry

away', is used in Aesch. Cho. 1023 of strong emotion overpowering the judgment φέρουσι γὰρ νικώμενον | φρένες δύσαρκτοι, and φίλαι here seems by its position intended to qualify the idiomatic sense of φέρειν: see Androm. 479. [Several conjectures have been proposed for ὅτου. Weil adopts Lenting's ὅποι: Monk Boissonade's ὅτῳ, translating "to whomsoever the fond gales of love might carry her".]

72. **ἔχει** intransit. cf. Aesch. Ag. 1661 ὧδ' ἔχει λόγος γυναικός.

73 f. For μέν answered by τέ cf. Soph. Phil. 1426 Πάριν μὲν... νοσφιεῖς βίου | πέρσεις τε Τροίαν. Hippol. 996. **βαρβάρῳ χλιδ.** The florid taste of the orientals in personal decoration is often alluded to by Greek and Roman poets; cf. with this passage Hor. Carm. iii 3 25 iam nec Lacaenae *splendet* adulterae | famosus hospes.

76. **ἐκδ. λαβὼν Μεν.** 'when he found Men. from home'. Menelaus had gone to Crete for the purpose of offering sacrifice to Zeus.

78. **ὅρκους Τυνδ.** 'the oath of Tyndareus', i.e. exacted by him. For this use of the attrib. genit. cf. Orest. 618 ὀνείρατ' ἀγγέλλουσα τἀγαμέμνονος, 'sent by the shade of Agamemnon'. (Distinguish ὅρκος θεῶν 'an oath by the gods', object. genit.) Thukydides (i 9) is sceptical, from the point of view of a historian, about the story of the ὅρκος Τυνδάρεω. In his opinion the expedition against Troy was organized by Agamemnon and commanded by him in virtue of his ascendancy in Greece at the time (τῶν τότε δυνάμει προὔχων).

80. Quoted by Aristotle rhet. iii 11, p. 1411^{b} 29, except that the best MSS. give ποσὶν for δορί. This is of course no ground for disturbing the reading here, since Aristotle, in common with other ancient writers, is often not verbally exact in his citations. The fact that the line was known to Ar. furnishes a strong argument in favour of this speech of Agamemnon, the genuineness of which has been questioned by some critics.

84. **πάντα** is F. W. Schmidt's correction of MSS. κἆτα—which may have arisen from a gloss κατά on the phrase Μενέλεω χάριν. Cf. Soph. O. T. 904 Ζεῦ, πάντ' ἀνάσσων. [Several other readings κάρτα πᾶσι εἶτα &c. have also been suggested.]

88 ff. [See Introd. p. ix.] **Αὐλίδα** *supr.* 14 Αὖλιν: for similar double forms in the accus. Barnes cites Θεμίδα, Θέμιν &c. **ἀνεῖλεν** 'announced the divine will', said both of the god himself, as Thukyd. i 25 ὁ δὲ (sc. ὁ θεὸς) αὐτοῖς ἀνεῖλε παραδοῦναι, or, as here, of his προφήτης. Observe that the force of the verb varies somewhat with the following infinitives; with θῦσαι the sense of 'bidding', with ἔσεσθαι, εἶναι that of 'predicting'

is most prominent; cf. I. T. 85 σὺ δ' εἶπας ἐλθεῖν...καὶ ταῦτα δράσαντ' ἀμυνοὰς ἕξειν πόνων. The present tense (εἶναι) is not unusual after such verbs as ἔχρησε, ἀνεῖλε, εἶπε &c.; cf. Aesch. Cho. 1030 χρήσαντ' ἐμοὶ... εἶναι. (Compare the use of the present in the direct utterance of a prophecy, Aesch. Ag. 125 εἶπε τεράζων· | χρόνῳ μὲν ἀγρεῖ κτλ.) For the combination ἔσεσθαι—εἶναι see *infr.* 358. **ἀπλοίᾳ χρ.** cf. *infr.* 546 γαλανείᾳ χρησάμενοι 'having (experiencing) a season of quiet'. Simonid. 100 χρώμενοι εὐλογίῃ. In l. 89 κεχρημένοις is, I think, best taken with ἀν. in the sense of 'having obtained an oracular reply', as in the disputed passage Aesch. Pers. 829 σωφρονεῖν κεχρημένοι. "Kalchas the seer announced a word revealed to us from heaven in our distress". On the other hand ἀπ. κεχρ. might be taken as a poetical equivalent of the cognate verb (ἀπορoῦσι) 'at our wit's end'; cf. Med. 347 συμφορᾷ κεχρημένους. Herod. vii 134 &c. The fact of ἀπλ. χρ. having been just used is scarcely an objection to this view, as the Greeks do not go out of their way to avoid such recurrences, but the former interpretation appears on the whole more natural.

91. **τῇ τόδ' οἰκούσῃ πέδον.** Divinities were imagined as inhabiting a place where honours and rites were paid to them; thus the Eumenides, signifying their contentment with the cult offered to them at Athens, say δέξομαι Παλλάδος ξυνοικίαν (Aesch. Eum. 916).

96. **οὔποτ' ἂν τλάς** represents οὐκ ἂν τλαίην of direct discourse (Gr. Gr. 255); cf. Med. 781 οὐχ ὡς λιποῦσ' ἄν. Plato *Gorgias* 461 D νῦν δέ γ' ὁ αὐτὸς οὗτος φαίνεται, ὁ ῥητορικός, οὐκ ἄν ποτε ἀδικήσας.

97 ff. **οὗ** 'when', at which juncture; cf. I. T. 320 οὗ δὴ τὸ δεινὸν παρακέλευσμ' ἠκούσαμεν where, as here, δή adds emphasis; "then it was that..." **δέλτου πτ.** v. on *supr.* 39. **ὡς γαμουμένην**: (Gr. Gr. 301) "in the belief that she is to marry..." (cf. *infr.* 362).

102. **οὕνεκ(α)** 'that', ὅτι. So ὁθούνεκα, Soph. O. T. 1271, &c.

103. **λέχος** 'bride'; often in Eurip. cf. *infr.* 389 κακὸν λέχος. So εὐνή *infr.* 1355. Sophokles has νυμφεῖα (sc. ἱερά) meaning 'affianced bride' Ant. 568.

104. **πειθώ** 'means of persuasion'; cf. Hel. 796 τίς τοῦδε πειθώ;

108. **αὖθις** 'afterwards',)(τότε. πάλιν not here pleonastic with αὖθις, but in the sense of *reversal* with μετ. καλῶς. Cf. Soph. Phil. 1270 μεταγνῶναι πάλιν.

112 f. So in I. T. 760 Iphigeneia tells Pylades the contents of the tablet which she entrusts to him—τἀνόντα κἀγγεγραμμέν' ἐν δέλτου πτυχαῖς | λόγῳ φράσω σοι—in order that if it were lost through perils of

the sea, he might still give the message by word of mouth. In modern plays, when it is necessary for the audience to be aware of the purport of a letter, dramatists are often content with the rather clumsy device of making the actor read aloud the words as he writes.

118. **σύντονα** usually 'intense', 'vehement', here = "in harmony with" (*σύμφωνα*). These lines were transposed by Reiske.

115. **πέμπω** (sc. *δέλτους*) constructed as in *supr.* 98, *infr.* 360. **πρὸς ταῖς πρ. δ.** 'in addition to my former missive'.

120. **πτέρυγ' Εὐβοίας** *κτλ.* Grammatically *Αὖλιν ἀκλ.* may be (1) in apposition to *πτέρ. Εὐβ.*, or, (2) as Hermann takes it, in the accus. governed by *στέλλειν* (cf. Herc. fur. 109 *μέλαθρα ἐστάλην*, *infr.* 751 ff.) defining the *place*, **Αὖλις**, which was less accurately described by a neighbouring *district*, *πτέρυγ' Εὐβοίας*—which phrase Herm. interprets as "*prominens angulus Euboeae*". It seems on the whole better to construe as (1); the poet possibly chose the expression *πτ. Εὐβ.* because the nearness of Euboea, owing to the narrowness of the Euripus (40 yards) at this point, suggested the conception of the bay of Aulis as a *projection* from Euboea which stretches its length so close alongside, received into and nearly encircled by the coast-line of the opposite continent; "an embosomed wing".

121. **ἀκλύσταν** because Aulis was defended by its position from the rapid and changeable currents of the Euripus (cf. I. T. 6 *ἀμφὶ δίναις ἃς θάμ' Εὔριπος πυκναῖς | αὔραις ἑλίσσων κυανέαν ἅλα στρέφει*). Ancient writers often allude to the turbulence of the waters in this strait which rendered navigation dangerous, cf. Plato *Phaedo* 90 C *ἀτεχνῶς ὥσπερ ἐν Εὐρίπῳ ἄνω καὶ κάτω στρέφεται.* Aesch. Ag. 191.

123. **δαίσομεν ὑμεν.** Cf. *infr.* 707 *ἔδαισαν γάμους.* *ὑμέναιος* is properly the song which was sung by the procession that attended the bride and bridegroom to their home (cf. *infra* 1036), but denotes sometimes the *ἐπιθαλάμιον*, as Pind. Pyth. iii 17 ff. Here it is used generally for the marriage festivities, "wedding", as also in *infr.* 430. For the metrical form of the line cf. Hek. 97 *πέμψατε, δαίμονες, ἱκετεύω.* The dactyl preceding an anapaest, causing a sequence of 4 short syllables, is in ordinary or *legitimate* anapaests generally avoided, though not altogether unknown, cf. Troad. 101 *μεταβαλλομένου δαίμονος ἀνέχου.* (There however the metre passes into spondaic anapaests l. 122 &c.)

124 f. **καὶ πῶς** introduces an objection, as the English "And how...?" cf. Phoen. 1347 *καὶ πῶς γένοιτ' ἂν τῶνδε δυσποτμώτερα;* so

καὶ τίς, and similarly κᾆτα (Orest. 443), κἄπειτα. For the force of καί when it follows the interrogative see *infr.* 327, n. **μέγα φυσῶν** cf. Bacch. 640 κἂν πνέων ἔλθῃ μέγα, and *infr.* 381 δεινὰ φυσᾷς.

127. **τόδε καὶ δεινόν** 'this is a danger indeed'. A reference to Agamemnon's words 97—107 makes it evident that the old man's question here is not to the point, because Achilles knows nothing of the plot. On the other hand there is nothing incongruous in the fact that the old man, whose readiness of apprehension is something impaired by years, should fail to grasp at once the whole situation. He does not realize that the marriage-engagement, which formed the pretext for bringing Iphigeneia to Aulis, has never been broached to Achilles, although it is to marry him that she is now on her way from Argos. But in order to appreciate his action later in the play it is well that the audience should bear in mind that Achilles himself is entirely guiltless of all this intrigue; accordingly, the poet by the old man's question avails himself of an artistic device for re-stating a fact on which he wishes to lay especial stress. [In Racine's *Iphigénie* a question of a similar form to that of the old man at this point is put by Arcas:—"Verra-t-il (Achille) à ses yeux son amante immolée?" There is however a difference in the situation. Achilles was already in love with Iphigeneia, but at the time when Ag., yielding to Odysseus' appeal to his ambition, consented to the sacrifice, he was absent from the camp with his father Peleus, "d'un ennemi voisin redoutant les efforts". He found himself able to return sooner than had been anticipated, and therefore his opposition, as Arcas reminds the king, is a fresh difficulty that will certainly have to be encountered.]

128. **ὄνομ' οὐκ ἔργον** cf. Hel. 1100 τοὔνομα παρασχοῦσ', οὐ τὸ σῶμ', ἐν βαρβάροις (of the phantom-Helen). For the antithesis between ὄνομα and ἔργον v. *infr.* 1115, n.

132. **λέκτροις** added after the verb, when the expression is already complete to the ear, as is often the case in Greek. It defines in a more concrete way the previous phrase νυμφ. εἰς ἀγκ. εὐνάς. Cf. *infr.* 543 οἳ μετρίας θεοῦ...μετέσχον λέκτρων Ἀφροδίτας. **ἐκδώσειν** 'give in marriage', cf. *infr.* 729, 736.

133. **δεινά γε τολμᾷς** κτλ. 'Bold in fearful wise art thou, king Agamemnon, who by promise of thy daughter to the goddess' son as his bride didst purpose to bring (ἦγες) her to be offered for the Danaans'. The "promise" to which φατίσας alludes was not of course made to Achilles in person, but summarises the contents of Agamemnon's letter

to Klytaemnestra. She would naturally conclude that it had been so made. The words, if they stood alone, would certainly be ambiguous, but are clear enough after what Agamemnon has said 128—131. Cf. *infr.* 936 where Achilles speaks of Iphigeneia as ἐμὴ φατισθεῖσα. It is not necessary to write δεινά γ' ἐτόλμας with Markland. The old man, who is Klytaemnestra's slave and devoted to her interests throughout, is greatly shocked by the project disclosed to him. The fact that Agamemnon has abandoned that project makes it possible for him to speak his mind more freely than would otherwise be proper from a slave to his master, and he intends his words not merely as a criticism of the discarded plan, but also as a warning against the element of recklessness in Agamemnon's character betrayed by the confession he has just made. Hence he designedly uses the present τολμᾷς.

136 f. The words σφάγιον Δαναοῖς bring before Agamemnon's mind all the difficulties of his position. He feels his resolution fail him. If Iphigeneia should arrive, how can he baulk the army of the victim, whose death will secure their success? He will be sure to yield to their pressure, cost him what it may (πίπτω δ' εἰς ἄταν). There is yet a chance that his daughter may be stayed from coming, if the old man will but hasten with the letter. **ἐξέσταν** aor. referring to a moment just past, cf. Hel. 330 λόγους ἐδεξάμαν 'I accept your proposal'. Androm. 919 ξυνῆκα 'I understand'. This tense is very common with verbs expressing emotion, cf. ἀπέπτυσα *infr.* 509, ᾤκτισα 462, ἐπῄνεσα 440. In these cases the aorist is used because the *access* of feeling expressed by the verb has already taken place before the speaker can describe in words the change in his mental attitude.

139. **ἐρέσσων σὸν πόδα.** The verb ἐρέσσω 'to ply an oar' is used by the tragedians in the general sense of "putting in quick motion". Thus Sophokles can say τοίας ἐρέσσουσιν ἀπειλάς 'such the threats they ply'. In Eur. Ion 161 it has a neut. sense, ὅδε πρὸς θυμέλας | ἄλλος ἐρέσσει κύκνος. Metaphors taken from nautical affairs are frequently employed by Eur. e.g. Orest. 607 (shortening sail); Med. 524 (running before a gale); Herc. fur. 837 (shaking out reefs); *ib.* 478 (anchoring).

141 f. **ἵζου κρήνας.** The simple accus. after such words as θάσσειν, ἵζεσθαι is poetical; cf. Soph. O. T. 161 θρόνον θάσσει. Eur. Hel. 1573 ἄλλοι δὲ τοίχους...ἕζοντο. The prose construction of ἵζεσθαι is the dat. with ἐν, or accus. with εἰς or ἐπί. **ἵζου...θελχθῇς** for the change of mood cf. *infr.* 998.

143. **εὔφημα θρόει** 'hush!'; so Herc. fur. 1184 εὔφημα φώνει.

Hippol. 724 εὔφημος ἴσθι. The old man feels hurt by a suggestion that he would so much fail in his duty as to loiter unduly by the way.

144. **πόρον σχιστὸν ἀμείβων** 'as you pass a spot where ways diverge'; cf. Soph. O. T. 733 σχιστὴ ὁδὸς 'branching roads'.

146. **παραμειψαμένη**. In metaph. sense Soph. O. T. 501 σοφίᾳ δ' ἂν σοφίαν παραμείψειεν ἀνήρ. **τροχ. ὄχοις** 'with its rolling wheels'; cf. Phoen. 1190 ἁρμάτων ὄχους. ὄχοις is a dat. of *accompaniment* (Gr. Gr. 235), cf. Androm. 1010 κυανέαις ἵπποις διφρεύων.

149 ff. MSS. ἐξόρμα, Wecklein ἐξορμώσαις. In l. 151 ἐξόρμα, σεῖε χαλινούς is Blomfield's corr. of ἐξορμάσῃς χαλινοὺς PC; ἐξορμάσεις τοὺς χαλινοὺς P²C², where τούς was clearly inserted to mend the metre by some one with views of his own as to the scansion of χαλινούς. **κλῄθρων** refers to the women's apartments in the palace at Argos; see *infr.* 738 ὀχυροῖσι παρθενῶσι. Cf. Kallim. *frag.* xvi Ernest. (=118 Schn.) ἁ παῖς ἁ κατάκλειστος 'the girl in her maiden bower'. **Κυκλώπων θυμέλας** i.e. built by the Cyclopes; cf. *infr.* 534 τείχεσιν Κυκλωπίοις, (cf. Hom. Il. ii 559 Τίρυνθά τε τειχιόεσσαν), so in Herc. fur. 15 Mykenae is called Κυκλωπία πόλις. It was the belief of antiquity that the massive architecture of these cities, Mykenae, Tiryns &c. was the work of the Cyclopes, cf. *infr.* 1500 καλεῖς πόλισμα Περσέως, Κυκλωπίων πόνον χερῶν; As to the appearance of the different styles in the Cyclopean architecture, see Schliemann *Mycenae* pp. 29, 30, and the illustration which follows (p. 32) of the imposing Gate of the Lions at Mykenae. A general idea of the various styles &c. can also be formed from the wood-cuts in Guhl and Koner p. 59 f. **θυμέλας** not here probably 'altars', but 'homes', (as ἑστία), cf. [Eur.] *Rhesus* 235 κάμψειε πάλιν θυμέλας οἴκων πατρὸς Ἰλιάδας, with I. T. 845 ἰὼ Κυκλωπὶς ἑστία, ἰὼ πατρίς, Μυκήνα φίλα, **ἱεὶς** intransit.

153. **πιστός** cf. Thukyd. iii 43 ψευσάμενον πιστὸν γενέσθαι 'to win belief by falsehoods'. Compare also the use of ἄπιστος, 'discredited', Herod. viii 22 ἵνα...ἀπίστους ποιήσῃ τοὺς Ἴωνας.

157 f. **τόδε φῶς** 'yonder light'; i.e. the breaking dawn, cf. El. 102 Ἕως γὰρ λευκὸν ὄμμ' ἀναίρεται. τόδε *deictic* (v. *infr.* 1341). φῶς cognate accus. to λευκαίνει; to "whiten a light" meaning to "cause a white light to appear"; (cf. *infr.* 298). Klotz less well makes φῶς an accus. after λάμπουσα in transit. sense. Greverus proposed to place a colon after ἤδη, continuing λάμπουσ'(ι) ἠώς κτλ. **τεθρίππων**. The chariot and horses of the Sun are familiar images; see, on the growth of the idea, Cox *Mythology of the Aryan nations* p. 425 f. Cf. with this

passage Ion 82 ff. ἅρματα μὲν τάδε λαμπρὰ τεθρίππων· | ἥλιος ἤδη λάμπει κατὰ γῆν, | ἄστρα δὲ φεύγει πυρὶ τῷδ' αἰθέρος.

164—302. Parodos. The old man having set out with his letter, the chorus, consisting of women from Chalkis in Euboea (cf. 168 Χαλκίδα πόλιν ἐμὰν προλιποῦσα) enter, and explain the reason of their appearance in the Grecian camp. Curiosity to see the host under Agamemnon and Menelaus, report of which has gone out far and wide, brings them from their retirement to feast their eyes on the imposing military and naval array at Aulis. They name some of the chiefs whom they have seen there, and then proceed in the second part of the Parodos to tell the number of the ships brought by different leaders. Their statements agree generally with the account given in the Catalogue, Iliad ii, but exhibit some variation in the details. [In the *Iphigenia* of Ennius the chorus is composed, not of women, but of Greek soldiers, a fragment of whose words, in which they express their disgust at long continued inaction, is quoted on *infr.* 815. In this deviation from Euripides it is not unlikely that Ennius took as his model a soldier-chorus in the *Iphigeneia* of Sophokles.]

"I came to the sandy shores of Aulis by the sea, I sped my bark through the pouring waters of Euripus, and left behind me Chalkis on the narrow strait, my city, nurse of the ocean-neighbouring streams of Arethusa's famous fountain".

170. **Ἀρεθούσας** the most famous Arethusa was in Sicily, but there were several other fountains so named, cf. Eustath. p. 1746, 58 ἔστι δέ, φασιν, Ἀρέθουσα καὶ ἐν Σμύρνῃ, καὶ ἐν Χαλκίδι τῇ κατὰ Εὔβοιαν, καὶ ἐν Συρακούσαις, ἡ καὶ μάλιστα ἐν ἱστορίαις τεθρύληται.

172. **Ἀχαιῶν τε** with a word so repeated δέ, not τε, is usually found, cf. Med. 131 ἔκλυον φωνάν, ἔκλυον δὲ βοάν. *infr.* 1334. Monk accordingly edits δέ in this passage. The chorus however in their expression are coupling together two things, both of which they wish to see, the fleet and army of the Achaeans. **πλάτας ναυσιπόρ.** see *infr.* 236, n.

173. **ἡμιθέων** cf. Hesiod *op.* 160 ἀνδρῶν ἡρώων θεῖον γένος, οἳ καλέονται ἡμίθεοι. So Jason's crew are called ἡμίθεοι by Pindar, ἡμιθέοισιν Ἰάσονος ναύταις (Pyth. iv 12).

174. **ἐλάταις χιλιόναυσιν** 'with a fleet of a thousand vessels'; cf. I. T. 140 σὺν κώπᾳ χιλιοναύτᾳ. In poetry we naturally enough find the size of the fleet given in round numbers, cf. Aesch. Ag. 45 στόλον Ἀργείων χιλιοναύταν, and *infr.* 354. Thukyd. i 10 4 speaks of a fleet of 1200

sail, πεποίηκε γὰρ (sc. Ὅμηρος) χιλίων καὶ διηκοσίων νεῶν. The number exactly, reckoned according to the Catalogue (Il. ii), was 1186.

178. **ἐπὶ τ. Ἑλέναν** 'in quest of Helen'; for this meaning of ἐπί cf. Herod. vii 193 ἐπὶ τὸ κῶας ἔπλεον ἐς Αἶαν τὴν Κολχίδα i.e. 'on the quest of the golden fleece'. **τάν** cf. *infr.* 757.

180. **ὁ βουκόλος.** Paris after his birth had been exposed on Mt Ida, owing to a dream of his mother Hecuba that she had brought forth a firebrand. The shepherd by whom the infant had been exposed, happening to return to the spot some days afterwards, and finding it still alive, took it to his home and reared it in his own family. Cf. Tennyson, *Oenone* "Paris, to thee king-born, | a shepherd all thy life, but yet king-born" &c. Cf. also *infr.* 1285 ff.

182. Cf. *infr.* 1294 f.

185. The term ἄλσος is used of places consecrated by the presence of a divinity (cf. *supr.* 91, n.) without implying necessarily that they were grown with trees.

186. **ὀρομένα** 'in haste', aor. partic. ὄρνυμι. In lyric passages we have also the form ὄρμενος, Soph. O. T. 177. Cf. Aesch. Ag. 429 ξυνορμένοις.

187 f. **φοινίσσουσα** κτλ. 'my cheek with blushes dyed'. English does not permit a literal rendering ('reddening') of this and many similar expressions in which the Greeks speak of the effects of emotion as due to the *action* of the person in whom they appear; cf. *infr.* 1434 δακρύοις τέγγεις κόρας. The same idiom is seen in such phrases as ἀπορρῆξαι πνεῦμα &c. **αἰσχύνᾳ** bashfulness at thus appearing in public exposed to the gaze of the soldiers in the Grecian camp (v. *infr.* 1341). So in Aesch. P. V. 132 ff. the shyness of the Ocean nymphs is overcome by their curiosity to learn the meaning of the unwonted sounds that have reached their ears, κτύπου γὰρ ἀχὼ χάλυβος | διῇξεν ἄντρων μυχόν, ἐκ δ' ἔπληξέ μου | τὰν θεμερῶπιν αἰδῶ. **νεοθαλεῖ** Doric form of νεοθηλεῖ. Cf. εὐθαλεῖ τ' εὐκαρπείᾳ Troad. 217.

189. **ἀσπίδος ἔρυμα** κτλ. 'the strong place of the shield-bearing Danaans and tents of the armed host'. ἀσπίς, equivalent here to ἀσπισταί (cf. Phoen. 78 πολλὴν ἀθροίσας ἀσπίδ' Ἀργείων), is the sign of the men-at-arms (cf. Aesch. Ag. 825 ἀσπιδοστρόφος λεώς) as opposed to the sailors, and distinguishes the ἔρυμα of the army from the fortified line of ships (v. 171, 2). It was usual when the ships were hauled up on shore to dispose them in a line capable of defence in case of attack, cf.

Thukyd. viii 55 προσβαλὼν τῷ περὶ τὰς ναῦς ἐρύματι. Paley understands ἀσπ. ἔρυμα as στρατὸν ἀσπίσιν πεφραγμένον.

192. **συνέδρω** 'sitting in council together'; cf. Soph. Aias 749 ἐκ γὰρ συνέδρου καὶ τυραννικοῦ κύκλου | Κάλχας μεταστάς (Klotz).

194. **τᾶς Σ. στέφανον** 'the son of Telamon, a crown of glory to Salamis'; cf. Pind. Nem. iv 47 ἀτὰρ Αἴας Σαλαμῖν' ἔχει πατρῴαν. *infr.* 289. For this metaphorical use of στέφανος cf. Meleager Anth. Pal. v 143 ὁ στέφανος περὶ κρατὶ μαραίνεται 'Ηλιοδώρας· | αὐτὴ δ' ἐκλάμπει τοῦ στεφάνου στέφανος. Soph. Phil. 841 τοῦδε γὰρ ὁ στέφανος 'his is the glory'.

196 ff. **ἡδομένους** is in agreement with both Πρωτεσ. and Παλαμήδ., though placed between them. This is an instance of the σχῆμα 'Αλκμανικόν, so called because Alkman used it, we are told, with a rather wearisome frequency (κατακορέστερον); see Valcknaer on Lesbonax p. 79. The construction is found also in Homer, (as Od. x 513 ἔνθα μὲν εἰς 'Αχέροντα Πυριφλεγέθων τε ῥέουσιν | Κώκυτός τε); in Pindar; and in the fragments of Alkman, Κάστωρ τε πώλων ὠκέων δματῆρες, ἱππόται σοφοί, | καὶ Πωλυδεύκης κυδρός, *frag.* 9 Bergk[4]. Palamedes, the son of Nauplius and Klymene, is not mentioned by Homer. He appears first in the Κύπρια, a poem of the Epic cycle attributed to Stasinus, where he is the author of the stratagem by which is detected the feigned madness of Odysseus (ἐφώρασαν, Παλαμήδους ὑποθεμένου Proklus). He is said to have invented the game of πέσσοι, which seems to have been played on somewhat similar principles to our draughts, cf. Soph. Palamedes *frag.* 380 ἐφηῦρε...πέσσους κύβους τε, τερπνὸν ἀργίας ἄκος. A number of other inventions are also ascribed to him by different writers, and we find his name used almost as a proverb for ingenuity of this kind; cf. Eupolis *inc. fab.* 2 Παλαμηδικόν γε τοῦτο τοὐξεύρημα καὶ σοφόν του. **μορφαῖσι πολυπλόκ.** the 'mazy figures' formed by the varying arrangement of the draught-men as the game proceeded. In Od. i 107 the suitors of Penelope are discovered killing time in the same way, πεσσοῖσι προπάροιθε θυράων θυμὸν ἔτερπον. Of this earlier form of the game no definite account can be given; for what is known of the later varieties see Becker *Charikles* p. 252 ff.

199. **ἡδοναῖς δίσκου κεχ.** cf. Hom. Il. ii 773 λαοὶ δὲ παρὰ ῥηγμῖνι θαλάσσης | δίσκοισιν τέρποντο. For the form κεχαρημένον cf. Hom. hymn. vi 10 κεχαρημένοι ἦτορ. The partic. κεχαρμένην occurs Orest. 1122. See Gr. Gr. 359.

203. **νησαίων ὀρέων** refers of course to Ithaka; cf. Il. iii 200

πολύμητις Ὀδυσσεύς, | ὃς τράφη ἐν δήμῳ Ἰθάκης κραναῆς. τε is irregularly placed, cf. Soph. El. 249 ἔρροι τ' ἂν αἰδὼς | ἁπάντων τ' εὐσέβεια θνατῶν.

205. **κάλλιστον Ἀχ.** So Nireus "the goodliest man of all the Danaans" has a word of notice Il. ii 673 (Νιρεύς, ὃς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν | τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλείωνα), though he was of small account as a warrior, and his following scanty, nor does Homer find occasion to mention him again. See Mr Gladstone's remarks on the passage, *Studies on Homer* iii 406. We are not surprised therefore to find that the ladies of Chalkis do not pass over Nireus quite unregarded. These last words κάλλιστον Ἀχαιῶν form a beautiful harmony with the closing line of the strophe; on the one side the deathless goddess Aphrodite in her triumphant loveliness, on the other the mortal Greek in his manly beauty the fairest of the Achaean host.

206. **ἰσάνεμον** cf. the Homeric description of fleetness, ἅμα πνοιῇς ἀνέμοιο (Od. v 46).

209. **ἐξεπόνασεν** 'trained'; cf. Theokr. xiii 14 ὡς αὐτῷ κατὰ θυμὸν ὁ παῖς πεπονημένος εἴη. Xen. Hipparch. viii 2 ἐκπεπονημένοι τῇ ἐλάσει (ἵπποι καὶ ἄνδρες). In l. 367 ἐκπονοῦσ' occurs without any technical meaning.

211. **κροκάλαις** 'shingle'; cf. Eustath. p. 855, 51 τὰς αἰγιαλίτιδας ἄμμους, αἳ λέγονται καὶ κροκάλαι. **σὺν ὅπλοις** 'in full armour'; cf. Plato *laws* vii 833 A πρῶτος δὲ εἴσεισιν ὁ τὸ στάδιον ἁμιλλησόμενος σὺν τοῖς ὅπλοις, cf. *infr.* 227.

214. **πρὸς ἅρμα** i.e. racing against a chariot.

217 ff. Eumelus, *grandson* of Pheres, and son of Admetus and Alkestis (Iliad ii 714) is mentioned Il. ii 763. In that place his mares are celebrated as the fleetest steeds in the host, ἵπποι μὲν μέγ' ἄρισται ἔσαν Φερητιάδαο | τὰς Εὔμηλος ἔλαυνε κτλ. **φ...θεινομένους** cf. Hom. Il. xvii 430 μάστιγι θοῇ ἐπεμαίετο θείνων. The dative of the agent is not often found with a present tense of the passive, though common with the perfect (Gr. Gr. 234, 3). Cf. Soph. *Aias* 539 προσπόλοις φυλάσσεται.

222 ff. **βαλιούς** cf. [Eur.] *Rhesus* 356. βαλιαῖσι πώλοις 'with dappled fillies'. **σειροφόρους** To the ἅρμα τέτρωρον (l. 213) four horses were harnessed abreast, of which the two in the middle were under the yoke (ζυγίους l. 221). The two outside horses drew only by the trace (σειρά) and were hence called σειραῖοι ἵπποι, σειραφόροι (σειροφόροι).

Each time during the race that the turning-post (καμπτήρ) had to be rounded for the backward journey (διαύλου θάτερον κῶλον Aesch. Ag. 344), the charioteer,—whose object was to make as close a turn as possible, both to save distance, and to avoid losing the inside place—, would rein in his near σειραφόρος ἵππος, and bring round his off horse on a curve *over against the turning of the* δρόμος (ἀντήρεις καμπαῖσι δρόμων). That is to say, the turn at the καμπτήρ being regarded as forming a small curve at the end of the course, the larger curve which is described by the off horse lies outside it at an equal distance at all points from it. Cf. Soph. El. 720 κεῖνος δ' ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων | ἔχριμπτ' ἀεὶ σύριγγα, δεξιὸν τ' ἀνεὶς | σειραῖον ἵππον, εἶργε τὸν προσκείμενον, where the charioteer is described as making this close turn round the distance-post (ἐσχάτη στήλη) during the race.

229 f. "Keeping alongside the chariot-rail by the wheels of the car". **ἄντυξ** is the rail running round the top part of the body of the chariot. **καὶ σύριγγας** here *καὶ* is explanatory, introducing a more exact definition of Achilles' position. The σύριγξ was the hole in the nave (πλήμνη) of the wheel to receive the axle (ἄξων), which was then secured in its place by the linch-pins (ἐνήλατα), (cf. Hippol. 1234). In Parmenides 18 (Mullach) the ἄξων and σύριγξ have a different meaning, denoting respectively the pin and pipe of a hinge, πολυχάλκους | ἄξονας ἐν σύριγξιν ἀμοιβαδὸν εἱλίξασαι, but they occupy the same relative position.

231—302. The chorus now pass on to the ships and their leaders. To these are devoted two strophes and antistrophes followed by an epode, which form the second part of the Parodos. Hermann, who arranges ll. 277—302 as a third strophe and antistrophe (277—288 = 289—302), supposes the text to have suffered severe mutilation, and gives in his edition a conjectural restoration of this strophe and antistrophe, supplying the lacunae by aid of Il. ii 748 ff.

232 f. **ἀθέσφατον** 'marvellous'; only here in Tragedy. Buttmann *lexil.* 66 p. 359, following Hesychius, explains the word as an excessive hyperbole,—ὅσον οὐδ' ἂν θεὸς φατίσειεν δι' ὑπερβολὴν πλήθους—, but this derivation is scarcely convincing, and does not seem natural in the Homeric application of ἀθέσφ. to such words as ὄμβρος, οἶνος &c. Hesiod has it of ὕμνος, *op.* 660; cf. *theog.* 830 φωναί...παντοίην ὄπ' ἱεῖσαι, ἀθέσφατον (of the monster Typhoeus).

γυναίκειον is in agreement with ὄψιν—ὀμμάτων, which form a single notion; cf. I. T. 1167 ὄψιν δ' ὀμμάτων ξυνήρμοσεν.

234. MSS. *μείλινον ἀδονάν* 'pleasure, honey-sweet'; the expression is strange in itself, while *μείλινον* both in form and meaning is open to suspicion. I have printed Bothe's *μέλινον*, which suits the antistrophic verse, although it does not remove the other difficulties.

ἀδονάν is an accus. in apposition to the idea contained in the preceding clause, cf. Bacch. 1099 *θύρσους ἵεσαν δι' αἰθέρος* | *Πενθέως, στόχον δύστηνον*, cf. *infr*. 831 f.

236 f. **πλάτας** genit. 'of the fleet'; the part for the whole. *πλάτη* (lit. the blade of an oar) can be used for (1) the oar itself (cf. *κώπη*); (2) the whole ship (*πλάτας ναυσιπόρους* 172, cf. *infr*. 723), or a collection of ships, as here; (3) the voyaging of the ship, cf. Eur. *frag*. 229 *ναυτίλῳ πλάτῃ* | *Ἄργος κατασχών*. Soph. Phil. 335 *οὐρίῳ πλάτῃ*. **ὁ Μυρμιδὼν Ἄρης** i.e. the force of Myrmidons from Phthia; cf. Androm. 106 *ὁ χιλιόναυς Ἑλλάδος Ἄρης*. The number (50) of ships agrees with the Homeric account Il. ii 684 f. where, speaking of the Thessalian tribes, he says:—*Μυρμιδόνες δ' ἐκαλεῦντο καὶ Ἕλληνες καὶ Ἀχαιοί*, | *τῶν αὖ πεντήκοντα νεῶν ἦν ἀρχὸς Ἀχιλλεύς*.

239. **χρυσέαις δ' εἰκ.** 'with their presentments in gold'. *εἰκόσιν* dat. of accompaniment, cf. Soph. El. 704 f. This dative is usually found with a verb implying motion, cf. *supr*. 146. **κατ' ἄκρα** at the extremities; i.e. at the sterns, where an image of the tutelary deity of the vessel was often placed. Cf. *infr*. 275.

242 ff. **ἰσήρετμοι ν.** 'a like number of oared ships'. This appears to be the meaning of *ἰσήρ.* (not "ships similarly oared", i.e. "similar ships"), though the number in Il. ii 568 of the Argive contingent is 80 —*ὀγδώκοντα μέλαιναι νῆες*. **ὁ Μηκιστέως** i.e. Euryalus. **τρέφει** cf. *supr*. 47, n.

248. Here again the account in Il. ii is somewhat different, since there (l. 552) *Μενεσθεύς* son of *Πετεώς* is the leader of *fifty* Athenian ships. **ἑξῆς** next, that is, to the vessels of Sthenelus.

250 f. **πτερωτοῖσιν ἅρμ. μωνύχοις** i.e. 'set in a winged car drawn by steeds with uncloven hoof'. *ἅρμα* includes both the chariot and the horses, and can therefore have the two epithets *πτερ.* and *μωνύχ.* applied to it; cf. also Eur. *Phaethon κρούσας δὲ πλευρὰ πτεροφόρων ὀχημάτων*. **μώνυχος** = *μῶνυξ* (Suidas *μώνυχα ζῷα*. L. and S. in their latest edition do not notice this form). For the winged chariot assigned to deities cf. Plato *Phaedrus* 246 E *ὁ μὲν δὴ μέγας ἡγεμὼν ἐν οὐρανῷ Ζεύς, ἐλαύνων πτηνὸν ἅρμα, πρῶτος πορεύεται*. **θετός** is usually of three terminations; possibly it is here *neuter* owing to the influence of *εὐσ.*

φάσμα. It may however have been originally a gloss, which has ousted some other word from the text.

252. **εὔσημόν τε φάσμα** in apposition to Παλλάδα, cf. *infr.* 345, n.

254. **πεντήκοντα.** So in Il. ii there are 50 ships, each manned with 120 κοῦροι Βοιωτῶν (l. 509 f.).

258 f. **ἀμφὶ ναῶν κόρυμβα.** The ornamented part of the stern that rose in a curve above the helmsman's seat was known as the ἄφλαστον or κόρυμβος: cf. Hom. Il. ix 241 στεῦται γὰρ νηῶν ἀποκόψειν ἄκρα κόρυμβα, and *supr.* 239. **ὁ γηγενής** This title was assumed by the Thebans in virtue of their claim to be descended from the offspring of the dragon's teeth sown by Kadmus at Thebes (ἔνθ' ὁ γηγενὴς | σπαρτῶν στάχυς ἔβλαστε κτλ. Herc. fur. 3).

261. "And there were vessels from the land of Phokis, and there too the son of Oïleus with ships of Lokris equal to them in number". l. 261 begins as though νᾶες ἦσαν &c. were to follow in the next line, but the construction is slightly changed as the sentence proceeds. **τοῖσδε** 'them' for 'their ships' by a brachylogy common in Greek and English, cf. Hom. Od. ii 121 τάων οὔ τις ὁμοῖα νοήματα Πηνελοπείῃ | ᾔδη i.e. νοήμασι Πηνελοπείης. Pind. Ol. i 11.

265. **Κυκλωπίας** cf. *supr.* 152, n.

268 f. For the MSS. ἄδραστος Markl. proposed ἀδελφός, but, as Hennig observes, it is improbable that Menelaus would have been introduced in so curt a fashion, with no mention of his name or allusion to the number of his ships. He concludes that we have here the work of an interpolator, who, in compiling from Iliad ii, found Adrastus mentioned (572) near Agamemnon (576), and took him for one of the Greek leaders in the war against Troy. It appears at least equally probable that the word is due to a copyist who corrected something he did not understand from his own imperfect recollection of Homer. As the matter stands, it seems on the whole best to retain the MSS. reading. We should no doubt expect *a priori* to find Menelaus mentioned by the chorus, but so brief an allusion as would be given by admitting ἀδελφός into the text would be even more surprising than complete omission. [Mr Palmer *Hermath.* xiv p. 297 ingeniously suggests ἄτρεστος: comparing *infr.* 321 q. v.] **ταγός** 'chieftain'; only here in Euripides.

272. **πρᾶξιν...λάβοι** 'take righteous vengeance on the one who forsook her home'; πρᾶξις, πράσσω are often used of recovering a debt. For the metaphorical use here cf. Aesch. Eum. 624 τὸν πατρὸς φόνον πράξαντα, 'vengeance for his father's murder'.

275. The Alpheus, represented under the image of a bull, was the sign at the stern of the vessel (πρύμνας genit.). The bull is often the form under which a river is typified, cf. Ion 1261 ὦ ταυρόμορφον ὄμμα Κηφίσου πατρός. Cf. also Verg. Georg. iv 371 (of the Eridanus) et gemina auratus taurino cornua voltu.

277. **Αἰνιάνων** cf. Soph. El. 706.

280 ff. In Homer Il. ii 620 Thalpius, *son* of Eurytus, is named as one of the leaders of the Ἐπειοί. **ὠνόμαζε** the imperf. is idiomatic since a repeated action is implied, cf. Herakl. 86 ὄνομα τί σε, γέρον, | Μυκηναῖος ὠνόμαζεν λεώς; *infr.* 416. Cf. also Aesch. Ag. 681 τίς ποτ' ὠνόμαζεν ὧδ' | ἐς τὸ πᾶν ἐτητύμως κτλ.

283 ff. **λευκήρετμον δ' Ἄρη** κτλ. i.e. '(Eurytus) was leader too of the force of Taphians, of whom Meges was king'. Ἄρη as in *supr.* 237. These people inhabited the Echinades, the largest of which was called Taphos (Od. i 417). The meaning here is that they joined the contingent from Elis, and the combined force was under the command of the Elean leader. It is singular that we find in Homer the islands themselves described as *lying off Elis* (though in fact they are off Akarnania) Ἐχινάων θ' ἱεράων | νήσων, αἳ ναίουσι πέρην ἁλός, Ἤλιδος ἄντα (Il. ii 625). **ναυβάταις ἀπρ.** The Taphians had a reputation for piracy, cf. Od. xv 427 Τάφιοι ληΐστορες ἄνδρες.

289. Cf. Soph. *Aias* 134 Τελαμώνιε παῖ, τῆς ἀμφιρύτου Σαλαμῖνος ἔχων βάθρον ἀγχιάλου.

290 ff. **δεξιὸν κέρας πρ. τ. λαιὸν ξύναγε** κτλ. 'united his right wing to the left wing of those near whom he was stationed, making the junction with his vessels posted at the end of the line, a fleet of twelve handy ships'. So Weil. The two extremities of the line of ships were occupied by Achilles on the right wing, (cf. *supr.* 235); and Aias on the left, cf. Soph. *Aias* 3 ἐπὶ σκηναῖς σε ναυτικαῖς ὁρῶ | Αἴαντος, ἔνθα τάξιν ἐσχάτην ἔχει. Hence therefore Aias' right wing rested on the contingent next but one to the end, with whom he kept in touch (συμπλέκων), but his left was without support. For this reason the extremities of the line were the posts of danger and honour. **εὐστροφ.** answering the helm readily, and therefore easily handled in manœuvres.

296 ff. "Wherewith if one engage his foreign crafts he shall not win a safe return". **προσαρμόσει** in hostile sense, like προσμίγνυμι: cf. Herod. vi 112 προσέμιξαν τοῖσι βαρβάροισι. **βᾶρις** was the name given to a species of boat used in Egypt; cf. Herod. ii 96, where the construction of these craft, and the mode of working them on the Nile

is described. In Aesch. Suppl. 882 the epithet *ἀμφίστροφος* (in the sense of *εὔστροφος supr.* 293) is applied to them. **ἀπολεῖται** cf. Phoen. 1161 *οὐδ' ἀπολεῖται βίον | τῇ καλλιτόξῳ μητρί*, 'shall not return alive to his mother'.

301, 2. "But some things I heard at home about the gathered host, and keep them in mind". **κλύουσα** though present in form has the force of a perfect, "know by hearsay"; cf. Troad. 682 *γραφῇ δ' ἰδοῦσα καὶ κλύουσ' ἐπίσταμαι*. **συγκλήτου στρατ.** gen. of connexion with *κλύουσα*, cf. Hel. 665 *ἡδύ τοι μόχθων κλύειν* 'to hear *a tale of* trouble'. *σύγκλητος* is a technical term for an extraordinary meeting of the *ἐκκλησία*. The ordinary meetings (*κυρίαι, νόμιμοι*) took place four times during the presidency (*πρυτανεία*) of each *φυλή*. Hence the word here has the connotation, "gathered *for a special purpose*"; cf. Soph. Ant. 159 *σύγκλητον λέσχην*, with Prof. Jebb's note. In *infr.* 514 the word *σύλλογος* expresses simply the fact that there was an "assemblage of armed Achaeans", and goes no further. In these two lines the chorus explain how it is that they are so well posted in their information about the army. Their *αἰσχύνα νεοθαλής* would not have suffered them to acquire it all by detailed questioning in the camp.

303—542. First Epeisodion. Menelaus, who has been watching the road to Argos for any signs of the approach of Iphigeneia (cf. 328), has met and stopped Agamemnon's messenger with the second letter, and taken it from him. The old man attempts to make Menelaus restore the letter, and some sharp words are exchanged between the pair. Agamemnon enters (317) and an animated scene ensues.

304. **ἄπελθε** 'stand back!' The old man is trying to wrest the letter from Menelaus' hands. This is clear from what follows (*v.* 309 ff.). **δεσπόταισι** 'your master'; cf. 309, n.

305. "The reproach you bring is an honour to me"; cf. Bacch. 652 *ὠνείδισας δὴ τοῦτο Διονύσῳ καλόν*.

306. For the form of the threat cf. Aesch. Suppl. 925 *κλάοις ἄν, εἰ ψαύσειας*.

307. **ἣν ἐγὼ 'φερον** For the prodelision of the augment at the same place in the line cf. *infr.* 639 *ὅσους ἐγὼ 'τεκον*.

308. "No, nor was it right for you to be carrying..." i.e. my action is in the present case justified by the circumstances.

309. **ἄλλοις** i.e. Agamemnon,—the generalising plural, though a single person only is meant, as *infr.* 490 *κτείνειν τέκνα* (cf. 396, 736, 1104). For the euphemism (the old man not caring to put his meaning

too bluntly) cf. Androm. 577 χαλᾶν κελεύω δεσμὰ πρὶν κλάειν τινά (i.e. σέ), cf. also *infr.* 659; El. 222 (ἄλλους).

310. **οὐκ ἂν μεθείμην** 'I will not leave go'. An object expressed would have stood in the genit. case, depending on the idea of separation. After the active (μεθές 313) the object would be in the accus. The optat. with ἄν here expresses a settled determination, as in Alkest. 1114 HP. ἐς μὲν οὖν ἔγωγε θήσομαι χέρας. ΑΔ. οὐκ ἂν θίγοιμι.

311. **τάχα καθαιμάξω.** The future with τάχα is an idiomatic formula in threats, (as in γνώσει τάχα like the colloquial English 'you'll soon see', see *infr.* 970, Phoen. 254), cf. Androm. 263 ἐξαναστήσω τάχα, Phoen. 625 (quoted on *infr.* 1367). Soph. O. C. 820 τάχ' ἕξεις μᾶλλον οἰμώζειν τάδε. Aesch. Eum. 597 ἀλλ' ἐρεῖς τάχα, *ib.* 729. Ar. Thesm. 853 ὄψει τάχα.

313. **μακρούς** has the force here of 'over long' (long, considering your position); in the same way ὀλίγος may mean 'too few', cf. Thukyd. i 50 ὀλίγαι ἀμύνειν. Cf. also *infr.* 557 πολλάν.

314. At this juncture Agamemnon appears in sight, and the old man appeals to him for help. With Agamemnon's first words (317) the metre changes to trochaic tetrameters catalectic, whose livelier movement suits his hurried entry (διὰ τὸ μετὰ δρόμου ἐξελθεῖν τὸν Ἀγαμέμνονα *schol.* ad 317, Matth.). In Orest. 729 the hasty entrance of Pylades is marked by a similar change in the metre.

316. **οὐδέν** 'no whit'. Gr. Gr. 215. (Cf. χρῆσθαί τι, 'to use in a certain way'; τόδε χρησώμεθα Plat. Phil. 36 c &c.) The adverbial οὐδέν is freely used as a more emphatic form of the simple negative, cf. Soph. Ant. 935 οὐδὲν παραμυθοῦμαι. Alkest. 310 ἐχίδνης οὐδὲν ἠπιωτέρα.

318. **κυριώτερος λέγειν** 'has a better right to utterance'. Agamemnon's question was addressed to the old man, who had appealed to him, but Menelaus asserts his right to be heard first; cf. 320 βλέψον εἰς ἡμᾶς, where ἡμᾶς is emphatic. λέγειν is an epexegetical infin.; cf. Orest. 1153 πάσαις γυναιξὶν ἀξία στυγεῖν 'worthy of detestation'. Soph. O. T. 1204.

321. The point of the question (as Vater observed) lies in the play on the name Ἀτρεύς (κατὰ τὸ ἄτρεστον ὀρθῶς αὐτῷ (Atreus is meant) τὸ ὄνομα κεῖται. Plato *Kratylus* 395 B); cf. Aesch. P. V. 85 ψευδωνύμως σε δαίμονες Προμηθέα | καλοῦσιν· αὐτὸν γάρ σε δεῖ προμηθέως. To a modern reader this etymologizing is apt at first sight to appear incongruous, and beneath the dignity of tragedy. But there is in it

nothing of the "ill-conceal'd delight of the punster". To Greek feeling the cry of Aias, *αἰαῖ· τίς ἄν ποθ' ᾤεθ' ὧδ' ἐπώνυμον | τοὐμὸν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;* (Soph. *Aias* 430), was no frivolous play on similar sounds, but a recognition that for the bearer of the name there had been set a sign and a warning, could he but have read it, from some mysterious source (*προνοίαισι τοῦ πεπρωμένου*), of his own relation to the things that were to be. For those who believed that language, "invented by a god or by one like unto them", was bound to thought by so close and mysterious a tie, the affinities of words had a significance that has disappeared from the later world.

324. *γε* is frequently added after *πρίν* in negative sentences, cf. Soph. Trach. 415 *οὔ, πρίν γ' ἂν εἴπῃς κτλ.* (Cf. Aesch. P. V. 481, Theb. 1048, Ar. *Frogs* 78.)

325. **ἦ γάρ** in surprised enquiry, cf. Orest. 739. Aesch. P. V. 757. Soph. Ant. 44.

326. "Yes (*γε*) I opened it and know to your sorrow the mischief you wrought by stealth". The accus. *κακά* is governed by *οἶδα* supplied from *οἶσθα* in the line preceding. For *ὥστε* in stichomuthia where the speaker is answering the thought implicit in a previous remark, cf. Hek. 249 EK. *ἔσωσα δῆτά σ', ἐξέπεμψά τε χθονός;* ΟΔ. *ὥστ' εἰσορᾶν γε φέγγος ἡλίου τόδε.* (i.e. yes, *but for you* I should not have been alive today). El. 273.

327. **ποῦ δὲ κἄλαβες** *καί* emphasizes the verb; "where did you *catch* him?" When *καί* follows an interrogative, the speaker expresses no incredulity as to the fact expressed by the verb; his enquiry relates to further details concerning it; cf. Hippol. 1171 *πῶς καὶ διώλετ'; εἰπέ.* **φρενός** causal genit. (Gr. Gr. 225, 3), used in exclamations either with the article (cf. Ar. Ach. 64 *ὠκβάτανα τοῦ σχήματος.* "City of Ekbatana! What a get-up!"), or without, cf. Or. 412 *οἴμοι διωγμῶν.* Compare with the phrase here Troad. 624 *αἰαῖ, τέκνον, σῶν ἀνοσίων προσφαγμάτων.*

330. "Because the whim provoked me"; *κνίζειν* usually of painful irritation, "to gall".

331. **τὸν ἐμὸν οἰκεῖν οἶκον** like the English "be master in my own house" means "manage my own affairs"; cf. (with Monk) Androm. 581 *πῶς; ἢ τὸν ἁμὸν οἶκον οἰκήσεις μολὼν | δεῦρ'; οὐχ ἅλις σοι τῶν κατὰ Σπάρτην κρατεῖν;* **ἰάσομαι** passive. This form of the future can have in tragedy either a middle or passive sense. Other exx. of the passive meaning are Orest. 440 *οἴσεται.* Alkest. 322 *λέξομαι.* Hel. 1426

διδαξόμεσθα. Herakl. 334 *μνημονεύσεται*. (Cf. also Pind. Ol. viii 45 *ἄρξεται*.)

332. **πλάγια φρονεῖς** 'crooked is thy dealing' &c. The alliteration of the repeated article adds bitterness to the taunt, cf. Aesch. P. V. 941. Soph. O. T. 371. So with a similar effect, Orestes, sneering at the uxoriousness of Menelaus, says *οὐκ ἐκεῖνος ἀλλ' ἐκείνη κεῖνον ἐνθάδ' ἤγαγεν* (Eur. Orest. 742). **νῦν** of the time just past, **αὐτίκα** of the near future; as "just now" and "presently". Cf. *infr.* 1105 *αὐτίχ' εὑρεθήσεται*. For *νῦν* referring to the immediate past, cf. I. T. 327, *τὸ νῦν ὑπεῖκον*.

333. MSS. *ἐκκεκόμψευσαι· πονηρὸν γλῶσσ' ἐπίφθονον σοφή*. Ruhnken (Tim. p. 154) gave *εὖ κεκόμψευσαι*. Hermann remarked on Matthiae's *ἐκκεκόμψευσαι πονηρόν·* that Euripides would have said *πονηρά*. "Thou hast urged evil counsel with subtle skill; hateful is a clever tongue". To M.'s accusation of shifty conduct Agamemnon retorts that Menelaus had induced him by skilful sophistry (cf. 97 *πάντα προσφέρων λόγον | ἔπεισε τλῆναι δεινά*) to consent against his better feelings to a desperate remedy. For the meaning of *σοφός* here cf. Med. 580 *ὅστις ἄδικος ὢν σοφὸς λέγειν | πέφυκε κτλ.* Bacch. 393 *τὸ σοφὸν δ' οὐ σοφία*. This distinction between "cleverness" and "wisdom" had in Euripides' time been very clearly exemplified by some of the later sophists, who, after the degenerate turn taken by the sophistic movement, devoted themselves to making a reputation by the cultivation of a style of discourse whose aim was merely controversial success. To non-plus an opponent by evading the issue or catching at words constituted the triumphs of the "eristic" rhetoric. Its novelty and superficial effectiveness attracted considerable attention, as we might infer from the frequent allusions in the writings of Euripides, whose interest in philosophy disposed him to view the eristics with little favour.

334. "True, but a *mind* inconstant..." *νοῦς* is emphatic, opposed to *γλῶσσα* in the preceding line. **δέ γε** for these particles in retort cf. *supr.* 21, n. **σαφές** cf. Orest. 1155 *φίλος σαφής* 'a true friend'. Herc. fur. 55.

335 f. MSS. *οὔτοι καταινῶ λίαν σ' ἐγώ*. Böckh and Hermann *οὔτε κατατενῶ*. "Seek not thou to turn from the truth, nor for my part will I insist too far". In Plato *Timaeus* 63 C *κατατεινόμενον* occurs with the meaning "offering resistance" (cf. Eur. Hek. 132), but there seems nothing exactly parallel to the active signification here. **μήτε οὔτε**

have each their proper force; for the combination cf. Soph. Ant. 686 οὔτ' ἂν δυναίμην μήτ' ἐπισταίμην λέγειν.

337. **ἄρχειν Δαναΐδαις** 'to be the leader of the Greeks against Ilion'. This passage has been cited as an instance of ἄρχειν in the sense of "to rule" governing a dative, a construction found (though rarely) in tragedy, cf. Androm. 266 Ἕλλησιν ἄρξουσι: and twice in Homer (Ebeling). The addition of πρὸς Ἴλιον clearly shows the usual meaning to be proper here.

338. If a distinction between θέλειν and βούλεσθαι is intended here (βουλόμενος with conscious purpose; θέλων with no disinclination), we must suppose Men. to be speaking with caustic irony:—"as to appearances not desiring it, but as to intentions ready enough" i.e. as to really wishing it, well—you had no scruples to overcome. But more probably the poet in this place treats the words practically as synonyms. In fact θέλειν often occurs in tragedy where only by a strained interpretation can it be distinguished from βούλεσθαι. The latter word Aeschylus seldom uses at all, while in Eur. it is particularly common. Yet in many places Euripides has θέλων where purpose is evidently implied, cf. *infr.* 770. Androm. 1095. See also note on l. 340. For the dat. τῷ δοκεῖν 'in respect of', cf. I. T. 850 γένει μὲν εὐτυχοῦμεν.

340. **τῷ θέλοντι δημοτῶν** δημοτῶν is a partit. genit. In prose the whole phrase would be τῷ βουλομένῳ τῶν πολιτῶν (cf. Plato *laws* viii 850 A τῶν ξένων τῷ βουλομένῳ): with the expression here compare Soph. *Aias* 1145 ἀλλ' ὑφ' εἵματος κρυφεὶς | πατεῖν παρεῖχε τῷ θέλοντι ναυτίλων.

342, 3. **πρίασθαι τὸ φιλ.** κτλ. 'to bid for popularity against all comers'. ἐκ μέσου is explained by Brodaeus as equivalent to the Lat. *in medio positum*, of a prize for which all may contend. These lines give a lively and effective sketch of the policy and conduct of a candidate for popular favour. Nor have the methods of courting τὸ φιλότιμον greatly altered since Agamemnon's time. **μεταβαλών** with accus. in sense of 'taking in exchange', as Lat. *muto*; cf. *infr.* 363. The Greek fulness of expression inserts ἄλλους, though it is already implied in the verb of exchanging, and therefore not necessary to the sense.

345. **ἔσω τε κλῄθρων σπάνιος** is explanatory of δυσπρόσιτος, "difficult of access, because you kept at home and were rarely seen"; cf. the account given of Nikias by Plutarch δυσπρόσοδος ἦν καὶ δυσέντευκτος οἰκουρῶν καὶ κατακεκλεισμένος (Nik. v 526, 1). For τε in explanatory

apposition cf. Troad. 1034 κάφελοῦ ψόγον τὸ θῆλύ τε, 'the reproach of effeminacy'; cf. *supr.* 252.

346. **πρ. μεγάλα** so El. 1359 εὐδαίμονα πράσσει.

347. **βέβαιον** cf. 334. This is Menelaus' first point in his case against Agamemnon. He complains that there is no depending on him.

349. "This is the first point in which I reprove you, the first in which I found you fail". ἵνα, where; cf. *infr.* 459.

350 f. **χὠ Παν. στρατός** sc. ἦλθε, cf. Troad. 863 ὁ γὰρ δὴ πολλὰ μοχθήσας ἐγὼ | Μενέλαός εἰμι καὶ στράτευμ' Ἀχαϊκόν. **οὐδὲν ἦσθα** cf. Androm. 641 σὺ δ' οὐδὲν εἶ. *infr.* 968.

354 f. **μὴ...ἐμπλήσας** the participle with μή is equivalent to a protasis (Gr. Gr. 271) εἰ μὴ ἐμπλήσειας, 'you were in distress at the thought of not occupying &c.' **χιλίων** cf. I. T. 10 χιλίων ναῶν στόλον | Ἑλληνικὸν συνήγαγ' Ἀγαμέμνων ἄναξ, and v. *supr.* 174, n.

356. **τίνα δὲ πόρον** κτλ. δέ is in both MSS. inserted by the second hand. Nauck conjectures τίν' ἀπορῶν (ἀπόρων Weil) εὕρω πόρον;

In Greek a double question is not uncommon; cf. Hel. 1270 τί δὴ τόδ' Ἑλλὰς νόμιμον ἐκ τίνος σέβει; &c.

358 f. **θῦσαι...ἔσεσθαι.** For the present and future following εἴτε see *supr.* 90 ff. Cf. also Aesch. Cho. 279—284.

359. **φρένας** accus. of *specification* or *respect* (Gr. Gr. 215); cf. Hom. Il. ix 559 γέγηθε δέ τε φρένα ποιμήν.

360 f. **ἄσμενος** Menelaus in his vexation is unjust to Agamemnon,—the manner of whose yielding is described by Aeschylus thus (Ag. 217) ἐπεὶ δ' ἀνάγκας ἔδυ λέπαδνον...ἔτλα δ' οὖν θυτὴρ γενέσθαι θυγατρός, and we have had in this play Agamemnon's own account of the matter *supr.* 97 &c. But it is quite in keeping with Agamemnon's character, as drawn by Euripides, that he should have given his consent to a course of action proposed to him as a way out of a difficulty without fully considering all that was implied in that action. (This is perhaps illustrated by what Klytaemn. says of Agamemnon's sacrifice of his daughter (Soph. El. 546), οὐ ταῦτ' ἀβούλου καὶ κακοῦ γνώμην πατρός;) So "you welcomed the means of deliverance", says Men., "shut your eyes to the price that bought it, and shuffle out of the payment now". **οὐ βίᾳ** is not added pleonastically to ἑκών, as in such phrases as πρὸς χάριν τε κοὐ βίᾳ Soph. *frag.* 26, and the like, but is an answer to an exclamation or gesture of dissent on the part of Agamemnon at the word ἑκών. Cf. ἔχ' ἥσυχος, *infr.* 1132.

362. **πρόφασιν** cf. Bacch. 224 (Gr. Gr. 215. 2).

363. **λέληψαι**, *κτλ.* "you are caught sending a different message to the effect that, &c." *μεταβαλών* supplementary partic. in agreement with the subject of the verb, cf. *infr.* 406 *δείξεις γεγώς.*

364. **μάλιστά γε** 'just so'. [It is possible that L. Dindorf's conj. *κάλλιστά γε* may be right, since the two words are frequently confused by copyists: see Porson Phoen. 878.]

365. "This very sky above us was witness to your conduct then". *τάδε*, i.e. *πέμπεις* (360)—*γαμουμένην.* But the expression is awkward; *τάδε* often enough refers to what precedes, but not to anything so remote as in this case it must. It is not an objection to *ἤκουσεν* that the message was *written*, since a similar looseness of phrase is sometimes found, cf. Aesch. P. V. 21 *οὔτε φωνὴν οὔτε του μορφὴν βροτῶν | ὄψει.*

367. **ἔχοντες** sc. *τὰ πράγματα*, cf. Thukyd. iii 72, 1. Wecklein's conj. *ἐγκονοῦσι* for *ἐκπονοῦσι*, is tempting, but there is perhaps hardly sufficient reason for altering the text.

368 f. **τὰ δ' ἐνδίκως** *κτλ.* 'but some as they deserve (sc. *ἐξ. κακῶς*), being of themselves unable to keep their city safe'. *ἐνδίκως* because their misfortunes arise from their own feebleness, not from external troubles (*γνώμης πολ. ἀσυνέτου*).

370. **Ἑλλάδος** causal genit. cf. *infr.* 677.

371. **τοὺς οὐδένας** cf. Androm. 700 *ὄντες οὐδένες*, "nobodies".

373. *μηδὲν ἂν χρείους* PC. *μηδέν' ἂν χρέους* P^2C^2, which is obviously corrupt, nor has the reading yet been satisfactorily restored. I have adopted *ἄρα* (Nauck) and *γένους* (Monk) in default of anything better.

374. "Mind must the general have, since any man with shrewdness is governor of a state". To direct an army, according to Menelaus, requires greater ability than to manage political affairs.

376. **κασιγνήτοισι** is emphatic.

378. **μὴ λίαν ἄνω** *κτλ.* cf. Eur. Alkm. *frag.* 82 *ἐς ὄγκον δ' οὐκ ἄνω βλέπειν τύχης.* With the form *σωφρονεστέρως* in the comparative cf. *βεβαιοτέρως, καλλιόνως* (Plat. *Theaet.* 169 E, &c.).

381 f. **δεινὰ φυσᾷς** cf. *supr.* 125. **αἱματ. ὄμμα** 'face flushed with anger'. **κέχρησαι** "want"; cf. Ion 1199 *πώματος κεχρημέναι.* So Kallim. *hymn to Zeus* 12 *κεχρημένον Εἰλειθυίης.*

383. **ὧν** for *ἐκείνων, ἅ* (Gr. Gr. 210 f.). Attraction in relative sentences is employed more freely by Aeschylus and Sophokles than by Euripides. His use of it is moreover restricted to the simple forms *ὧν*

ἧς οἷς (not *ὅσων ὧνπερ* &c.), nor does he employ it in clauses where the verb is in the subj. or optat. (cf. Soph. Trach. 399 subj.); see Förster *quaest. de attract.* p. 70 f. It is doubtful whether there is any instance of this attraction in Homer. In the passage which Kühner cites for it (*ausführl. Gramm.* § 555, 2) Il. v 265 *τῆς γάρ τοι γενεῆς ἧς Τρωΐ περ εὐρυόπα Ζεὺς | δῶκε κτλ.* *ἧς* is better explained as an ablatival genit. expressing the *source* or *origin*.

384. **ὁ μὴ σφαλεὶς** *μή* is generic, 'one who has not, &c.'

386. **τὸ λελογισμ. παρεὶς** 'casting discretion to the winds'. Thompson on Plato *Phaedrus* 246 E points out that neither *ἐξ ἑνὸς λόγου λελογισμένου* ('on any principle of sound reason') there, nor *λελ.* here need be taken as passives. Cf. *infr.* 922 *λελογισμένοι.*

388. Monk's conj. *μετεθέμην εὐβουλίαν* (in support of which he cites Or. 254 *ταχὺς δὲ μετέθου λύσσαν, ἄρτι σωφρονῶν*) would involve but a very slight change, but the MSS. reading is possible Greek, and does not seem to call for alteration.

389. **κακὸν λέχος** 'a bad wife'; cf. *supr.* 103.

390. Cf. Med. 879 *θεῶν ποριζόντων καλῶς.* Or. 667.

391 ff. **κακόφρονες** 'misguided'; so *κακῶς φρονοῦντες* ('mistaken') Med. 250. Cf. Aesch. Theb. 874 *δύσφρονες.* For the *ο* lengthened before *φρ* cf. Suppl. 744 (*κακόφρων*), and see on *infr.* 636.

The suitors "swore the oath in their zeal to win the bride, but it was Hope—a god, I think—that e'en brought it to pass, rather than you or strength of yours". Ag. is protesting against the assumption of Menelaus that his interests are entitled to rank before everything—even the reluctance of a parent to sacrifice his child. "You push", he says, "your claims too far. You may demand from the suitors the strict fulfilment of their bond (*οὓς λαβὼν στράτευε*, 393), but not my daughter's life". If we understand the passage thus, the objections which have been taken by critics to its logical coherence appear to be avoided. **οἶμαι μέν** an answering clause with *δέ*, 'but you may not agree' or the like, is left to be understood. The effect is to lay a certain emphasis on the verb, cf. Or. 8 *ὡς μὲν λέγουσι.* *infr.* 859. **θεός** cf. Theognis 1135 *ἐλπὶς ἐν ἀνθρώποισι μόνη θεὸς* (v. *ib.* 637 f.). Monk cites Verg. Aen. ix 185 *an sua cuique deus fit dira cupido?*

395. **παγέντας** cf. Aesch. Ag. 1198 (si ver. lect.) *ὅρκος, πῆγμα γενναίως παγέν.*

396. *κοὐ* Lenting (Androm. 307), MSS. *καί.* "And your fortunes *shall not* prosper in despite of justice by vengeance wrought by you

on a worthless wife, while me days and nights consume with tears, &c." Retaining *καί* the same sense would be given if we suppose the negative force of the preceding *οὐκ* to be carried on, but the very slight change to *κοὐ* makes the sentence much easier and more natural. **τὸ σόν** "your interest"; cf. Plat. Gorg. 455 C. Soph. El. 251 *τὸ σὸν σπεύδουσ' ἅμα | καὶ τοὐμὸν αὑτῆς ἦλθον.* Cf. *infr.* 482 *τοὐμόν.*

400 f. For *ῥᾴδια* Stadtmüller (Fleck. Jahrb. Bd. 133 p. 472) proposes *καίρια*: but the sense "easy to understand" seems defensible and appropriate. **θήσω καλῶς** a common formula, cf. Or. 511. Aesch. Ag. 173. &c. v. *infr.* 672.

404 f. **κεκτήμην.** There is no evidence in Attic inscriptions of a pluperf. without the syllabic augment (see Meisterhans Grammat. d. att. Inschriften[2] p. 135); cf. however *καθῆστο* Bacch. 1102, and *καθήμεθα* Soph. Ant. 411 with Prof. Jebb's note. In meaning *κεκτ.* has the force of an imperfect, and the tense is here used, as often, to express what the speaker now recognizes to be the fact. In these cases *ἄρα* is often added, cf. *infr.* 882, 944. M. "Ah me! I find, poor wretch, that I have no friends". A. "Yes, you have, when you do not seek your friends' (*τοὺς φίλους*) destruction".

406. **γεγώς** cf. *supr.* 363, n. Orest. 802.

407. MSS. *συνσωφρονεῖν σοι βούλομ' ἀλλ' οὐ συννοσεῖν.* text Plutarch *de discr. adulat. et amic.* p. 64 C. Cf. Soph. Ant. 523 *οὔτοι συνέχθειν ἀλλὰ συμφιλεῖν ἔφυν.* It has been held that the form of the line in Plutarch is due merely to a confused reminiscence of this verse of the Antigone, but we find more than once distinct echoes of Sophoklean expressions in Euripides, cf. Herc. fur. 101—104. El. 379. **συννοσεῖν** of "frenzy" as opposed to *σωφρονεῖν* "sober sense" (cf. *νοσεῖ* 411).

409. For *ἐμέ* following *με* without special emphasis, cf. Soph. O.C. 811 *μηδέ με | φύλασσ' ἐφορμῶν ἔνθα χρὴ ναίειν ἐμέ.*

411. For *δέ* in stating an objection cf. *infr.* 1458.

414. It is a general rule in tragedy that a line is not divided between a person already on the stage and a fresh arrival. In this case the hurried entry of the messenger with tidings of the near approach of Klytaemn. and her suite excuses his interruption of Menelaus while still speaking. Similarly Odysseus in Soph. Phil. 974 excitedly interrupts Neoptolemus. Cf. also Hel. 1514, where the messenger (though not with his first words) exhibits his impatience to tell his news by striking in before Theoklymenus has time to complete his line.

416. **ὀνόμαζες** cf. *supr.* 281.

418. **ὥστε τερφθείης ἰδών.** The edd. generally adopt some correction of *ὥστε* (*ὥς τι* Herm. *ὥστ' ἂν ἡσθείης* Hennig) and make the clause dependent upon *ὁμαρτεῖ*. It seems preferable to take *ὥστε* as merely prefacing a parenthetical remark, "therefore, may'st thou have joy when thou seest him"; nor is this unsuited to the somewhat stiff and involved style in which the messenger expresses himself.

419. **δωμάτων ἔκδημος** cf. *infr.* 805, 982 (Gr. Gr. 228 N. 2). Cf. Aesch. Eum. 893 *πάσης ἀπήμον' οἰζύος*.

420 ff. "But, as they were on a long journey, now beside a fountain's gracious stream they are easing their delicate feet, ladies and steeds alike". *ἀναψύχουσι* is a general term for the refreshment afforded to the travellers after a long drive by walking on the grass round a spring (cf. 422), and to the horses by standing in its waters. **ὡς** = *ἐπεί*, in causal sense. **μακρὰν ἔτ.** the more usual meaning of the phrase is 'making a long speech' (Aesch. Ag. 1297, &c.).

423. **γευσαίατο** an Ionic form not rare in tragedy, cf. Hel. 159 *ἀντιδωρησαίατο*. For exx. from Aesch. and Soph. see Rutherf. *New Phryn.* p. 431.

429. **ἐν πᾶσι κλεινοί** should I think be taken together, "judged famous with one consent, and the observed of all observers". *ἐν πᾶσι*, 'in the opinion of all men', cf. Hipp. 988 *οἱ ἐν σοφοῖς φαῦλοι*. Eur. *frag.* 349. **περίβλεπτοι** like *ἀπόβλεπτος* Hek. 355; cf. also Phoen. 551.

433. **προτελίζουσι** cf. *infr.* 718 *προτέλεια*. Artemis was one of the divinities to whom offering was made before marriage (cf. 1114). On the audience who are in possession of the situation the tragic irony of the phrase would not be lost.

435. **τἀπὶ τοισίδ(ε)** *id quod proximum est*, cf. Ar. Plut. 56 *ὅστις εἶ φράσον*, | *ἢ τἀπὶ τούτοις δρῶ*; **ἐξάρχ. κανᾶ** is to "make a beginning of the sacrificial rites with the baskets" (cf. *ἀπάρχεσθαι τρίχας*), i.e. by taking from the basket (*τὸ κανοῦν ὀλὰς ἔχον* Ar. *Peace* 948) the barley-meal, which was then sprinkled over the victim and altar.

436. **στεφανοῦσθε** the plural though following *ἐξάρχου* since the messenger is including both Ag. and Men. in his address (cf. *infr.* 1368 *μῆτερ, εἰσακούσατε*), while at *εὐτρέπιζε* he turns to Menelaus.

438. **λωτὸς** cf. *infr.* 1036, 576.

440 f. **ἐπῄνεσ(α)** cf. *supr.* 136. **ἰούσης τῆς τύχης** "as fate moves on its course". At this point the messenger retires leaving the brothers alone.

442 f. **φῶ...ἄρξομαι** cf. *infr.* 455. **ἀνάγκης ζεύγμ.** cf. the metaph. in Aesch. Ag. 217 quoted on *supr.* 360.

444. **ὑπῆλθε** cf. *supr.* 67. **σοφισμάτων** cf. *infr.* 744.

447 ff. **αὐτοῖς** sc. *τοῖς δυσγενέσι*. The vulgar can "weep, and tell their unhappiness; while to the man of noble birth come miseries none the less, but we" (the high-born) "have dignity to rule our lives and are in bondage to the mob". Writing *ταὐτά* for the usual *ταῦτα* we have a clear and pointed sense, 'the *γενναῖοι φύσιν* are as much the prey of *ἄνολβα* as the low-born, but must hide their sorrow from the public gaze'. *Noblesse oblige.* Most edd. follow Musgrave in transposing *ἄνολβα ἅπαντα*. Monk retaining the MSS. order makes *ἅπαντα ταῦτα* refer to the following clause *προστάτην—δουλεύομεν*. In l. 450 both MSS. give *δῆμον*, Plutarch Nikias v p. 526, 4 has *ὄγκον*, which is probably the true reading, since its likeness of sound to *ὄχλῳ* makes the coupling of the two words strongly ironical. Cf. Ennius *Iph.* viii plebés hoc regi antéstat: in luctú licet | lacrumáre honeste plébi, regi nón licet.

455. **συμβάλω** PC. An easy correction would be *συμβαλῶ*, which some edd. adopt, but the change of mood is not uncommon, cf. *supr.* 442. Soph. Trach. 973 *τί πάθω; τί δὲ μήσομαι;*

456. **ἐπὶ κακοῖς ἐλθ.** 'coming in the midst of the troubles, &c.' *ἐπὶ* with dat. of the attendant circumstances, cf. *infr.* 541.

459. **ἵνα** (where) 'a matter wherein.'

461. **Ἅιδης...νυμφεύσει** Antigone in a similar case says of herself, *Ἀχέροντι νυμφεύσω* (Soph. Ant. 816, cf. *ib.* 654); and, since *νυμφεύειν* can be said also of the man, *ducere uxorem* (Ion 819 *νυμφεύσας*, &c.), it might here be used of Death as the bridegroom. Cf. Shaksp. Rom. and Jul. iv 5 *death is my heir; | my daughter he hath wedded.* But the meaning appears rather to be "attend her marriage" (*v.* 458); cf. Meleager Anth. P. vii 182 *οὐ Γάμον, ἀλλ' Ἀΐδαν ἐπινυμφίδιον Κλεαρίστα | δέξατο, κτλ.* The idea which is thus conceived of the presence of the god of death also finds expression in ancient art. On a fragment of a relief which deals with the story of Medea, Hymen the god of marriage, who presides over the nuptials of Jason and Glauke, bears in his hand the symbols of Death, signifying the approaching fate of the bride. See Wecklein, Medea *Einleit.* p. 20.

462. **ἱκετεῦσαι.** For the aor. infin. after *οἶμαι* cf. Plato Protag. 316 C *τοῦτο δὲ οἴεταί οἱ μάλιστα γενέσθαι, εἰ σοὶ συγγένοιτο.*

466. **οὐ συνετά** is explained by *ἔτι γάρ κτλ.*, *συνετῶς* being pathetically added to imply that the child's manner when his sister was taken from him would be eloquent enough to his father; cf. *infr.* 1245 *σιωπῶν λίσσεται*, with 1243.

472. **κράτος** 'victory'. So in the plur. *κράτη* Soph. Ant. 485.

476. **ἐπίτηδες** 'to serve a purpose', i.e. 'deceitfully'. (Cf. *καιρίως* Aesch. Ag. 1372.)

478. **ἀνταφῆκα** sc. *δάκρυον*.

480. **οὐκ εἰς σὲ δ.** *κτλ.* 'not one to cause thee dread, nay, I will place myself in thy position now'.

482 f. **ἀνθ. τοὐμόν** 'prefer my interest to your own' (cf. *supr.* 396). *τἀμά* in the next line balancing *σέ* hardly differs from *ἐμέ*, cf. Androm. 235 *ὡς δὴ σὺ σώφρων, τἀμὰ δ' οὐχὶ σώφρονα.*

486. **εἰ—ἱμείρομαι.** For the indicative in the protasis followed by *ἄν* with optat. in the apodosis, see Gr. Gr. 273 f.

487. **ἀδελφόν, ὅν μ' ἥκιστ' ἐχρῆν.** With this should be compared the remarkable passage in Soph. Ant. 904 ff. (cf. Herod. iii 119). See Patin *Eurip.* i p. 21.

489. **ἦ** is the older Attic form of the 1st sing. imperf. of *εἰμί*: *ἦν* is however required by the metre in several places in Euripides, as *infr.* 944, Hippol. 1012; cf. Rutherf. *l. c.* p. 242 f. In Aesch. and Soph. the verse always admits *ἦ*.

490. **οἷον ἦν κτείνειν** cf. Med. 35 *οἷον πατρῴας μὴ ἀπολείπεσθαι χθονός.*

492. **ἐννοουμένῳ** the dative as though *εἰσῆλθέ μοι* had preceded; cf. Med. 57 *ὥσθ' ἵμερός μ' ὑπῆλθε...λέξαι μολούσῃ δεῦρο κτλ.*

498. "Whatever is thy concern in the oracles about thy daughter, let them not concern me; I make over to thee my part therein". *τοὐμὸν μέρος*=my claims. Men. says that any rights which he has as the person on whose behalf the expedition started he will resign, and Ag. may consider only himself and his own interest in deciding what to do. **θέσφατα κόρης** object. genit. cf. *infr.* 842. Med. 541.

500. I have followed Weil in placing a question mark after *λόγων*. **ἀλλά**=*at enim*, cf. Hippol. 966, 7.

502. **τρόποι** 'ways'; with a suggestion of *τρέπεσθαι* in the sense "turns".

503. **βελτίστοις** seems best taken as neut. "adopt the best course as occasion arises" (*ἀεί*).

504 f. Compare with these two lines Ion 735—7.

507 ff. **ὑπ. τοὺς λόγους** 'the course which you advise'; *ὑπέθηκας* 'suggest', a sense commoner in the middle. In the following words, *ταραχὴ δ'...πικράν* Ag.'s thoughts carry him back to the stormy passions by which ere now in the history of his family brothers had been

estranged. At 511 he reverts abruptly to the crisis of the moment. **ἀπέπτυσα** κτλ. 'I loathe this nature of kinsman's bond with its bitterness to both', i.e. ἀλλήλοιν πικρὰν οὖσαν.

511. **ἀλλὰ...γάρ** 'But vain thy words, for we are come &c.' ἀλλά is used elliptically, introducing a sudden turn of thought.

515. **νιν** i.e. Iphigeneia.

516. τοῦτο 'in that point' (Gr. Gr. 214 N. 2). ἐκεῖνο refers, as often (cf. 522, 1133), to what follows.

517. **τὸ ποῖον;** For the art. cf. Aesch. P. V. 249. Soph. O. C. 893.

519 ff. **θάνῃ** It is not surprising that Men., who in order to further his own plans could require the life of his own niece, should speak lightly of making away with the seer. Ag. (520) does not reply directly to this proposal, but relieves his feelings by a bitter reflexion on the person who stands in the way of his schemes. So Oedipus (Soph. O. T. 387) in his irritation at the words of Teiresias flings at him an insinuation of corrupt motives; and Kreon in a like situation (Ant. 1055) says τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος. Menelaus (521) while agreeing (γε) with Ag.'s strictures, by the addition of παρόν presents again his suggestion that matters would be simplified if Kalchas were *put out of the way*. "Yes, and good for nought and profitless—when with us".

523. **ὃν μή** a conditional relative with indefinite antecedent. For the optat. in the apodosis after the indic. (φράζεις) in the protasis, cf. *supr.* 486.

524. **Σισύφειον** Odysseus' mother, Antikleia, had been married to Sisyphus before she was taken to wife by Laertes; cf. Soph. Phil. 417 σύμπολητος Σισύφου Λαερτίῳ, 'the son of S. foisted upon Laertes'.

526. **ποικίλος** 'subtle in device'; so Hesiod (fr. xxxii 4) calls Sisyphus αἰολομήτης. **ὄχλου μέτα** 'on the side of the mob', *a parte plebis*, a prose expression. It is a peculiarity of Euripides' style (especially evident in this play and the *Bacchae*) to use the prosaic μετά, c. genit., instead of the poetic σύν, with much greater frequency than the other tragedians. (Tycho Mommsen.) The two prepositions are used as synonyms by Soph. in the parodos of the *Antigone* (115 f.) in consecutive lines. In Aesch. the preference for σύν is very decided.

527. **φιλοτιμίᾳ μὲν ἔν.** '*Ambition* he is enslaved by', i.e. so far, I agree with you. For this use of μέν see on *supr.* 392.

530. **κᾆτα ψεύδομαι** inserted parenthetically, with the effect of

marking more clearly the antithesis ὑπέστην)(ψεύδομαι. Observe in this line the exception to Porson's canon. The same occurs in two other passages of similar rhythm, Hek. 724 οὐδὲ ψαύομεν. Androm. 346 ἀλλὰ ψεύσεται. (Cf. also Ion 1.)

531. ὃς ξυν. στρατὸν 'and he carrying away all judgment of the army, &c.' Cf. Kallim. *ep.* 47 (=*inc.* v Schn.) εἶτα, καὶ ἁ Νέμεσίς με συνάρπασε.

534 f. It is a question whether we should understand ἡμᾶς with ξυναρπάσουσι. I think it on the whole best to take both it and κατασκ. with γῆν, which in tragedy often = πόλιν (cf. Valckn. Phoen. 6 and Kuster's note there cited):—"will destroy and raze to earth the city, Cyclopean walls and all"; cf. Med. 164 αὐτοῖς μελάθροις διακναιομένους.

537. ἠπόρημαι an unusual use of the perf. pass. of ἀπορέω in the sense of the active.

538 f. φύλαξον...ὅπως ἂν (Gr. Gr. 261 N. 1) cf. Hel. 742 φρουρεῖν ὅπως ἂν...σωθῶμεν.

541. ἐπὶ 'with'. In πράσσω κακῶς the same double sense which is sometimes found with εὖ πράττειν, 'doing well', and 'faring well' (Plat. *Gorgias* 507 C, &c.), is perhaps suggested.

542. ὑμεῖς τε σιγὴν κτλ. The chorus of Chalkidian women have, as mere strangers, no interest in not informing Klytaemn., but their silence is necessary to the progress of the play.

543—606. First Stasimon. "Love", sing the chorus, "makes glad the life of man, but lawless excess brings sorrow in its train. Mine be it to keep the golden mean. Some are by nature prone to err, but the path of duty is clear, leading men to virtue and a glory that grows not old. Thus it is that states are preserved (571). Of sin none can see the end. Paris (573), a shepherd on lonely Ida, was distracted by mad longings, and lured Helen from her husband's home. Hence the arming of heroes and beginning of strife."

In the strophe (543—557) we have an exact description of the thoroughly Greek conception of σωφροσύνη and τὸ μέτριον—the reasonable mean between joyless asceticism and abandoned license. Compare Med. 627 ff. a passage which exhibits a striking parallelism both in thought and expression.

543 ff. "Blessed are they who in measure due have their share in marriage bliss when Aphrodite's sway is mild, and enjoy a quietness unruffled by mad desires; for, where desire is, there does Love bend his bow with arrows twain of charm, and one is for fate of happy days, and

one for life's undoing." **γαλανείᾳ χρ.** see on *supr.* 88. Cf. Plato *Phaedo* 84 A (ἡδονῶν καὶ λυπῶν) γαλήνην παρασκευάζουσα. **μετρίας θεοῦ** cf. Hippol. 443 Κύπρις γὰρ οὐ φορητός, ἢν πολλὴ ῥυῇ. *infr.* 557. As to the construction θεοῦ—λέκτρων 'Αφρ. see on *supr.* 132.

552. **νιν** neut. referring to τὸ δέ, not to Ἔρως as the sense of the passage shows. Cf. Schiller; Jener bringt selige Freuden, | dieser mordet das Glück: | reizende Göttin, den zweiten | wehre vom Herzen zurück!

557. **πολλάν** cf. *supr.* 313 n. In Ar. *Frogs* 1046 Aeschylus is made to say to Euripides, in allusion to the supposed matrimonial infelicities of the latter, ἀλλ' ἐπί τοι σοὶ καὶ τοῖς σοῖσιν πολλὴ πολλοῦ 'πικάθητο (sc. ἡ 'Αφροδίτη).

563. **τό τε γάρ** κτλ. 'A modest temper is itself wisdom, and has the rare grace of discerning by reflexion where duty lies'.

569. **κατὰ Κύπριν κρ.** with regard to secret amours, i.e. by shunning them.

571. **ὁ μυριοπληθής** 'discipline (κόσμος) in its countless forms' in the case of men is opposed to the single virtue of chastity in which is comprised the ἀρετή of women. This distinction is in harmony with the Greek view which considered the province and duties of women to be properly confined within a very limited sphere.

572. **μείζω** proleptic.

573. "Thou didst come, O Paris, to the place where thou wast reared a herdsman among white heifers on Ida's mount". ἦτε epic form.

576. "Breathing on reeds an imitation of the Phrygian pipe of Olympus". The Olympus to whom was ascribed the invention of the pipe was a mythical personage, who lived (according to one account) in Mysia before the Trojan war. The Olympus who invented the enharmonic scale (ἐναρμόνιον γένος) and established the αὐλός by the side of the κιθάρα in Greek music (v. *infr.* 1036, 7 where both instruments are mentioned), was a real musician of Phrygian family who flourished *circ.* 650 B.C. He was thus a little later than Terpander, who won the prize in a musical contest *circ.* 676 B.C. In Greek literature the historical and legendary Olympus are often not clearly distinguished. As to the *Phrygian mode* itself, we find many allusions to the extraordinary effect produced on the mind by its mournful and passionate strains; cf. Aristot. Pol. 1340ᵃ 9 διὰ τῶν 'Ολύμπου μελῶν· ταῦτα γὰρ ὁμολογουμένως ποιεῖ τὰς ψυχὰς ἐνθουσιαστικάς. Plato's criticism, *republic* 398 C ff., is well known.

579. **εὔθηλοι** 'with teeming udders'; cf. Bacch. 737 *εὔθηλον πόριν*.

581. **ἅ—πέμπει** cf. *infr*. 884.

582. **ἐλεφαντοδ. δόμων** the palace of Menelaus at Sparta. There is in Homer an allusion to this palace, wherein one might see the flashing of bronze and of gold *ἠλέκτρου τε καὶ ἀργύρου ἠδ' ἐλέφαντος* (Od. iv 72 ff.).

584. **ἐν βλεφάροισιν ἔδωκας** cf. Aesch. Ag. 1450 *φέρουσ(α) ἐν ἡμῖν ὕπνον*.

585. For *τε* answered by *δέ* cf. Plato *Euthyphro* 3 E *σύ τε ἀγωνιεῖ τὴν δίκην, οἶμαι δὲ καὶ ἐμὲ τὴν ἐμήν*. Soph. Ant. 1096.

588. **Ἑλλάδα** as adj. in agreement with *ἔριν*.

590. At this point the chariot conveying Klytaemn., Iphigeneia, Orestes, and their attendant suite come into sight, entering probably by the *πάροδος*. The chorus prepare to salute them on their arrival.

595. **εὐμήκεις** cf. Empedokl. 15 *ἐξ οἵης τιμῆς τε καὶ οἵου μήκεος ὄλβου*.

597. **τοῖς οὐκ εὐδ.** 'in the eyes of'; cf. Med. 509 *πολλαῖς μακαρίαν*.

598—606. I follow the opinion of several editors in regarding these lines as an interpolation. The metre (as presented by the MSS.) is bad, and the synapheia of the system is interrupted after *ἐπὶ γαῖαν*. The sense, moreover, which is in itself hardly appropriate to the position of the chorus, is awkwardly expressed. A reference to the Appendix will show the readings of the MSS.

607—750. Second Epeisodion. Arrival of the party from Argos. They alight from the travelling chariot, and Agamemnon has to endure (640—685) and parry as best he may the questions prompted by the affection of Iphigeneia on meeting her father; and the enquiries (695—730) which a mother's solicitude impels Klytaemn. to urge with reference to her daughter's marriage. After a vain endeavour to persuade (731—741) Klytaemn. to return to Argos, Agamemnon is left alone to lament the failure of his schemes.

607. **ὄρνιθα** 'omen'; cf. Hel. 1051 *κακὸς μὲν ὄρνις* (v. *ib.* 748). The birds from whose flight omens were taken, were called strictly *οἰωνοί* (see *infr*. 1347), but the distinction is not always observed; cf. Aesch. Ag. 157 *ἀπ' ὀρνίθων ὁδίων*. Hes. *op*. 826 *ὄρνιθας κρίνων* 'reading the signs of birds'; so Theokr. xvii 72 *μέγας αἰετὸς αἴσιος ὄρνις*. **τόνδε** is explained by the line following, being assimilated, as usual, in gender to *ὄρνιθα*.

612. **εὐλαβούμενοι** addressed, not to the chorus, but to Klytaemn.'s attendants.

614. The delicacy and feminine weakness of Iphigeneia thus incidentally dwelt on heighten the effect of the noble fortitude which she displays at the end.

615. **νεάνιδες** *νεᾱνιδες* by synizesis.

620. **ἀπαράμυθον** when not reassured, 'when none is by to soothe'.

623. **πωλικῷ δαμεὶς ὄχῳ** i.e. overcome by the motion of the chariot.

624. **ἔγειρε** 'awake!' the active used for the regular mid. *ἐγείρου*. In Or. 294 Euripides similarly uses *ἀνακάλυπτε* 'unveil thyself'.

627. **ἑξῆς μου ποδός** = *ἑξῆς ἐμοῦ*, cf. Herc. fur. 336 *ὁμαρτεῖτ' ἀθλίῳ μητρὸς ποδί*.

631—6. Iphigeneia throws herself into her father's embrace (631—2). Klytaemn. in a less demonstrative manner greets her lord (633—4), and as he turns to respond to the queen's greeting Iphigeneia would have him yet spare all his attention to herself (*ἐγὼ δὲ κτλ.*), asking pardon for the importunity of her affection (*ὀργισθῇς δὲ μή*). The repetition of words has caused this passage to be held unsound, but it is in the situation a very natural and pathetic touch.

636. Notice in this line the vowels lengthened before *δρ* and *χρ*, which is contrary to the usual practice in tragedy. A vowel is generally made long before *γμ γν*, *δμ δν*, *γλ βλ*, but before other combinations of a mute and liquid it remains short, especially if in the final syllable of a word. The exceptions in the latter case are few; in El. 1058 the MSS. give *ἆρα κλύουσα κτλ.* Cf. Alkest. 542. Aesch. Pers. 682. For statistics on this question, see Kopp *Rhein. Mus.* 1886 pp. 247 ff.

638 f. **χρή** sc. *προσβαλεῖν*. **῏τεκον** cf. *supr.* 307 n.

640—676. The dialogue which follows is a masterly example of *tragic irony*. It will be observed that Agamemnon attempts to satisfy his daughter's more pressing enquiries by answers that may be ambiguously understood either of her marriage or sacrifice.

642. **εὖ...ἐποίησας** 'thou didst well to bring', i.e. 'I thank thee for bringing me'; cf. Med. 472 *εὖ δ' ἐποίησας μολών*.

643. **τοῦτο** i.e. *εὖ*.

644. **βλέπεις ἕκηλον** as *σεμνὸν βλέπειν*, &c. **ἄσμενος** cf. *supr.* 641 (*καὶ γὰρ πατὴρ σέ*).

648. "Smooth to kindly aspect the furrows of thy brow". *ὄμμα*, countenance, corresponds here to our word "expression". **μέθες ὀφρύν** cf. Alkest. 777 *προσώπῳ ξυνωφρυωμένῳ*.

649. "Lo! I have the joy I have in seeing thee, my child". A euphemistic expression, where more is meant than meets the ear. Cf. Med. 1011 ἤγγειλας οἷ' ἤγγειλας. Soph. O. C. 336. &c.

651 f. **ἀπουσία.** By this Ag. may intend Iph. to understand either his voyage to Troy or her own marriage; more probably, perhaps, the former. The next line is corrupt as it stands, but the general sense is preserved. Ag. cannot command his voice as he pronounces the words ἐπιοῦσ' ἀπουσία, and Iph. with a vague feeling of alarm says "I cannot tell whereof you speak &c."

654. **εὐφρανῶ** v. on *infr.* 834.

655. **τὸ σιγᾶν οὐ σθένω** cf. Soph. Ant. 78 τὸ δρᾶν...ἀμήχανος.

656. **ἐπὶ τέκνοις** 'with your children'.

657. "That is my wish; but my grief is that I cannot wish it".

659. **ἄλλους** a studied ambiguity, cf. Med. 1016. (v. *supr.* 309.) **διολέσαντ' ἔχει** the periphrasis with ἔχω denotes a continuance of the state whose beginning is expressed by the aor. partic. (Cf. Shaksp. *Rom. and Jul.* iv 3 poison...which the friar | subtly hath minister'd to have me dead.) Often however the force is merely that of a perfect.

664. **ἀπαίρεις** the present as in Med. 938 ἀπαίρομεν, cf. *infr.* 670, and on 1028.

665. The line is corrupt, as the two metrical solecisms show. Weil's correction εἰς ταὐτὸν αὖθις, ὦ θύγατερ, ἥξεις πατρί, "thou shalt meet thy father, O my daughter, once again" (i.e. in the realms of Hades), though not itself a very melodious line gives what was probably the sense of the original.

667. **πλοῦς** i.e. across the River of Death to the underworld, where she will remember how her father delivered her over to the altar.

670. **οὔ που** 'can it be that...?' an affirmative answer is expected, though the question formally implies incredulity. So too, occasionally, in the stronger form οὔ τί που, cf. Hel. 541.

672. **θέμενος εὖ** cf. Herc. fur. 605 εὖ θέσθαι, Bacch. 49. Cf. also *supr.* 401.

674. **ξὺν ἱεροῖς** 'with help of holy rites'; cf. *supr.* 358.

675. **ἑστήξεις** fut. perf. formed from perf. act., as τεθνήξω from τέθνηκα. Aesch. Ag. 1279 (τεθνήξομεν).

677. **τοῦ μηδὲν φρονεῖν** cf. *supr.* 370.

Racine in his *Iphigénie* (ii 2) has a scene in which he imitates with considerable success the fine irony of the foregoing dialogue:—

Ag. Les dieux depuis un temps me sont cruels et sourds. | *Iph.* Calchas, dit-on, prépare un pompeux sacrifice? | *Ag.* Puissé-je auparavant fléchir leur injustice! | *Iph.* L'offrira-t-on bientôt? *Ag.* Plus tôt que je ne veux. | *Iph.* Me sera-t-il permis de me joindre à vos vœux? | Verra-t-on à l'autel son heureuse famille? | *Ag.* Hélas! *Iph.* Vous vous taisez? *Ag.* Vous y serez, ma fille. Adieu.

678. **ὀφθῆναι κόραις** by maidens *only*, i.e. and not by men. Greek feeling was opposed to girls appearing much in public; cf. Herakl. 43 *νέας γὰρ παρθένους αἰδούμεθα* | *ὄχλῳ πελάζειν*, and on *supr.* 188.

680. **ἀποικήσειν** 'dwell far from', as in Herc. fur. 557.

685. Exit Iphigeneia leaving Ag. and Klytaemn. alone. **σὲ δὲ παρ. τάδε,** 'I entreat you to bear with me in this thing', i.e. *εἰ κατ. ἄγαν κτλ.* Sorrow and tears were inauspicious on a *μακάριον ἦμαρ.* (Cf. Aesch. Ag. 636 f.)

690. **πολλὰ μοχθήσας** *μοχθεῖν* is often used of the loving care of parents for their children; thus Megara says (Herc. fur. 280) *πῶς γὰρ οὐ φιλῶ* | *ἄτικτον, ἀμόχθησα*; cf. Med. 1030.

694. **τῷ χρόνῳ συνισχνανεῖ** 'will join with time in assuaging' (v. Aesch. P. V. 380); cf. El. 73 *συνεκκομίζειν σοι πόνους.*

695 f. "As to the name, I know to whom it is that you betrothed our child, but of what lineage and whence he comes, &c." *καταινεῖν* = *ἐγγυᾶν*, 703.

699. **Οἰνώνης** Aegina, mother of Aeacus, gave her name to the island, formerly known as Oenone, of which Aeacus was the first king.

700. **κατέσχε** 'occupied', 'dwelt in'; so the dead are said *θήκας κατέχειν* Aesch. Ag. 451.

703. **ἠγγύησε** cf. Or. 1079 *κατηγγύησα.* At Athens *ἐγγύησις* (formal betrothal) of the bride by her guardian (*κύριος*) was a necessary preliminary to a legal marriage. The natural *κύριος* was the father; in case of his death or absence the duty devolved upon the brother of the bride, or her grandfather on the father's side.

710. **χὠ διδοὺς σοφ.** i.e. and wiser still was the father who entrusted his son to so wise a trainer.

713. **ἀμφί** cf. *infr.* 1294.

717. The time of the full moon was auspicious for weddings; cf. Pindar Isthm. vii 44 (the marriage of Peleus and Thetis) *ἐν διχομηνίδεσσιν ἑσπέραις.*

718. **προτέλεια** the sacrificial rites preliminary to a marriage, which was regarded as a *τέλος* (cf. Aesch. Eum. 835). Before the wedding

ceremony the favour was sought not only of Hera (as patron goddess of marriage, τελεία), but also of Artemis (v. *supr.* 433), and the Fates. Hence θεᾷ is ambiguous, and Agamemnon's answer, though literally true, still conceals his real meaning.

721. For the form of the expression cf. *infr.* 1182.

722. At marriages an exception was made to the custom which excluded women from being present at feasts. It would seem however from this passage that they were to some extent separated from the men.

724. **καλῶς ἀναγκαίως τε** ''tis well—as it must be so', i.e. we cannot do better under the circumstances. Cf. *infr.* 1409.

725. **οἶσθ' οὖν ὃ δρᾶσον** 'do thou what I advise'; a colloquialism, which seems best explained, like the English "I'll tell you what do", as arising from the speaker's eagerness leading him to end his sentence with an imperative, in place of continuing the construction *οἶσθ' οὖν ὃ—δρᾶν σὲ δεῖ.* Cf. Herakl. 451 *ἀλλ' οἶσθ' ὃ μοι σύμπραξον.*

726. In reply to Ag.'s *πιθοῦ* 'obey me (in this)', Klyt. says 'In what? I am accustomed to be persuaded (on all occasions) by you'. Cf. Plato *Gorgias* 462 D *βούλει οὖν, ἐπειδὴ τιμᾷς τὸ χαρίζεσθαι, σμικρόν τί μοι χαρίσασθαι;* **σέθεν** the genit. after *πείθεσθαι* is an Ionicism, found in Herodotus (vi 12 &c.), but not in Attic prose. In Thukyd. vii 73 (*πάντα μᾶλλον ἐλπίζειν ἂν σφῶν πείθεσθαι αὐτούς*) the gen. *σφῶν* depends upon *πάντα,* which is governed by *πείθεσθαι* (cf. Soph. *Aias* 529), 'obey any command of theirs'.

730. For the omission of the participle with *τυγχάνω* cf. Soph. El. 313, Ar. Ekkles. 1141 *εἴ τις εὔνους τυγχάνει.*

732. **τίς δ' ἀνασχήσει φλόγα;** It was customary for the mother of the bride to carry a torch in the procession which conducted her (*δαΐδων ὕπο λαμπομενάων,* Hom.) to the bridegroom's house; cf. Troad. 308 *ἄνεχε, πάρεχε* (see *ib.* 733), *φῶς φέρε.* **δέ** in objection, cf. *infr.* 1458.

733. **νυμφίοις** the bridal pair; cf. Aesch. Theb. 757 *νυμφίους* (Laius and Iokasta).

735. **ἐξομιλεῖσθαι** *κτλ.* 'to be away from home (cf. **ἀποικήσειν,** 680) in the midst of a crowd of soldiers'.

737. **καὶ τάς γ'** *κτλ.* 'yes, and (it is *καλόν*) that the maidens at home should not be unprotected'.

740. Klytaemn. quits the stage abruptly in indignation at Agamemnon's cavalier treatment of her maternal feelings. The next line (741) has all the appearance of an interpolation designed to smooth

over this abruptness. Klotz attempts to defend **νυμφ. παρθένοις** as "virgins at their wedding", but this meaning cannot be got out of the Greek.

742. **ᾗξα** (ἀΐσσω) cf. Ion 572 ὃ δ' ᾖξας ὀρθῶς, τοῦτο κἄμ' ἔχει πόθος. **ἐλπίδος** (Gr. Gr. 222) cf. Med. 1010. Ar. Thesm. 870.

744. **σοφίζομαι** 'I am making clever plans'; cf. the term *σοφιστής* applied to Prometheus in Aesch. P. V. 62. Eur. uses the word in one other place in Bacch. 200 in the sense of making clever reasonings (rationalizing) about the gods. **ἐπὶ τοῖσι φιλτ.** 'against those I love best'.

748. **ἐξιστορήσων** *κτλ.* 'to enquire the end of the goddess' wish,—for me no happy chance, and grievous to the land of Hellas'. The words *μόχθον* 'Ε. are added by Agamemnon in a tone of despair: a goddess to whom such an offering was *φίλον* could not be really kindly disposed to the Greeks.

750. **ἢ μὴ τρέφειν** 'or (if she be not *χρηστὴ κἀγαθή*) not to have a wife at all'. Hermann and others read *γαμεῖν* for *τρέφειν*, but the change does not appear necessary.

751—800. Second Stasimon. The chorus presage the success of the Greek expedition to Troy; and picture the Trojans viewing from their walls the enemy's approach, and the dismay of the women at the prospect of captivity. They too must suffer for the transgression of Helen.

751 ff. "Now to Simois and the whirl of silvery waters will come the gathered host of Hellas on ship-board and in arms,—to Ilion, the plain of Troy where Phoebus wrought, where Kassandra, as I hear, decked with a garland of green-leaved bay, tosses loose her yellow tresses, whene'er the throes of prophecy breathe from the god upon her". *Φοιβήϊον* cf. Hel. 1509 ff. See Dict. Biogr. s.v. Laomedon; Hor. Carm. iii 3 21.

757. **τὰν Κασ.** the famed Kassandra, cf. *supr.* 178.

760 f. Kassandra is called *μαινάδ' ἔνθεον κόρην* El. 1032. With the above description of the prophetic influence cf. Verg. Aen. vi 50 ff. Aesch. Ag. 1215.

768. **τὰν τῶν Διοσκ.** 'the (sister) of the &c.'

771. **δοριπόνοις** for the agreement of the adj. v. on *supr.* 233.

775. **κυκλώσας** sc. Ἄρης, who is said *κυκλ. πόλιν Ἄρει*, as Θάνατος is said *θάνατον ἐμβαλεῖν* Alkest. 50 (Paley). Cf. also Choeph. 32 ff. *infr.* 1036 ff. The lines which follow (776—783) have suffered con-

ruption. The MSS. readings as printed by Kirchhoff (who regards the passage as spurious) will be found in the Appendix.

776. **λαιμοτόμους** 'severed'; cf. El. 459 (of Perseus) *λαιμοτόμαν κορυφὰν Γοργόνος ἴσχειν*.

782. **εἴσεται** *κτλ.* 'shall know that she deserted her husband', i.e. her crime shall come home to her by suffering.

785. **ἐλπίς** 'boding' may be of good or evil, or undetermined, according to the context. Cf. with this passage Statius Theb. 129 *dum spes nulla necis*.

788 f. **στήσουσι** cf. Soph. O. T. 698 *μῆνιν...στήσας ἔχεις*. **παρ' ἱστοῖς μυθ.** 'as they converse at the loom'. For the Ionic contraction *μυθεῦσαι* cf. Hippol. 167 *ἀΰτευν* (lyr.); Med. 422 *ὑμνεῦσαι* (lyr.); Aesch. P.V. 122 *εἰσοιχνεῦσιν* (an.), *ib.* 645 *πωλευμέναι* (iamb.).

790 ff. "What man then, tightening amid my tears his grasp of my abundant tresses, will pluck me, as a flower is plucked, from my perishing country?" **ῥῦμα** cogn. acc. to *τανύσας*, cf. *supr.* 157. **ἀπολωτιεῖ** cf. *λώτισμα*, *λωτίζομαι*.

793. **τὰν...γόνον** sc. *οὖσαν*.

795 f. Cf. Hel. 214 *ὅτε σε τέκετο ματρόθεν | Ζεὺς πρέπων δι' αἰθέρος | χιονόχρως κύκνου πτερῷ*.

798 f. **ἐν δέλτοις Πιερ.** 'in the pages of the poets'. **μῦθοι** 'fables'.

800. **παρὰ καιρὸν ἄλλως** cf. Hek. 489 *ἄλλως...μάτην*.

801—1035. Third Epeisodion. Achilles going in search of the king to acquaint him with the impatience of the army meets Klytaemn. She addresses him as the bridegroom elect of her daughter; and the natural surprise of Achilles at this has led them already to suspect a trick, when the old man interrupts their conversation (855), and informs them of Agamemnon's treachery. Klyt. throws herself on Achilles' generosity (900—916), and he promises to aid her (919—974).

804. **οὐκ ἐξ ἴσου** because the delay was a more serious matter to those who had wives and children at home than to the unmarried. **ἄζυγες γάμων** cf. *supr.* 419.

809. **'Ελλάδ(α)** the acc. as in Soph. O.C. 942 *αὐτοὺς...ἄν ἐμπέσοι | ζῆλος*.

810. Achilles, being himself *ἄζυξ γάμων*, explains what the grievance is which in his own case warrants his urging upon Agamemnon that something ought to be done. This justification (**δίκαιον**) of his insistence is introduced by *γάρ*, 812.

813. **μένω 'πὶ λεπταῖς** *κτλ.* "'mid the faint breezes of the Euripus';

he refers to the calm (cf. 10 σιγαὶ ἀνέμων), during which only light airs, useless for sailing purposes, were playing over the water. It is not therefore necessary to emend πνοαῖς (ῥοαῖς Blomf. πύλαις Herm.).

815 f. **ποῖον χρόνον** cf. Aesch. Ag. 278. **ἐκμετρῆσαι** of time, like *emetiri*, cf. Tac. H. i 49 (*Galba*) *quinque principes emensus*. "How long the measure of our waiting for the voyage to Ilion?" Cf. the complaint of the soldier-chorus in Ennius *Iphig*. iii em, néque domi nunc nós nec militiaé sumus; | ímus huc, nunc íllucr: cum illuc véntumst, ire illínc lubet; | íncerte errat ánimus: praeter própter vita vívitur.

821. **ὦ πότνι' αἰδώς** these words occur also in Eur. Ἱππόλυτος καλυπτόμενος (fr. 439).

823. **οἷς μὴ** κτλ. 'persons whom you have not met', cf. *supr*. 384.

832. **ἀρχήν** the acc. as in *supr*. 234.

834. **ψαύοιμεν ἄν μή μοι θέμις** the interchange of plur. and sing. often occurs with equal abruptness; cf. Troad. 904 ἢν θάνω θανούμεθα, *infr*. 1141, 1146.

842. **λόγος γάμων** 'talk of marriage', object. genit. v. *supr*. 498. Cf. also Plato *laws* 773 B μῦθος γάμου.

846. **οὐ ψευδόμεθα** 'both of us are perhaps not mistaken in what we say', i.e. we may be at cross purposes, and may help each other (κοινόν) to clear up the misunderstanding.

847. **μνηστεύω γάμους** μνηστεύειν is properly said of the man 'to court', but the word is here used with intention by Klytaemnestra to emphasize the strangeness of the position in which she finds herself. So when Medea replies to Jason (Med. 606) τί δρῶσα; μῶν γαμοῦσα καὶ προδοῦσά σε; the wording of her question is a pointed reflexion upon the conduct of her faithless husband.

851. **ὀρθοῖς ὄμμασιν** 'with unshrinking gaze', *rectis oculis*. Cf. also Soph. O. T. 1371 οὐκ οἶδ' ὄμμασιν ποίοις βλέπων κτλ.

853. **τόδε** sc. τὸ χαίρειν.

855. At this moment the old man is heard calling through the half-opened door (cf. 857 παροίξας) of the king's tent, while remaining himself inside (cf. 863). **ὦ σέ τοι λέγω** cf. Ar. Av. 274 οὗτος, ὦ σέ τοι. Aesch. Cho. 456 σέ τοι λέγω.

859. **ἐμός μὲν οὐχί** 'not *mine*'; cf. *supr*. 392. The following words need not imply that Achilles is already possessed by a feeling of hostility to Agamemnon, but merely that since the slave is speaking from inside Agamemnon's tent, he cannot be one of Achilles' retainers.

861. **οὕνεκα** Wecklein *cur. epigraph*. p. 36 holds that οὕνεκα has a

preposition) is due to copyists, and that the form *εἵνεκα* should be restored in tragedy. There is however enough evidence from verse-inscriptions (see Meisterhans[2] p. 177) to justify the orthography *οὕνεκα*.

864. The phrase *οὓς* (*ὡς, ἃ*) *ἐγὼ θέλω* often occurs when the speaker's wish is obvious from the context (v. *infr.* 1025), or where (as here) he prefers not to be explicit.

865. *σώσει* Monk for the MSS. *ἂν ὥσῃ*. (Markland and Böckh propose *ἀνοίσει, ὀνήσει*.) Achilles refers to the old man's rather high-flown invocation *ὦ τύχη κτλ.* "Your speech will save them—in the distant future". **ὄγκον** i.e. 'there is a certain pompousness about it'.

866. **δεξιᾶς ἕκατι** 'as to my right hand', i.e. as to the assurance of my protection; cf. *supr.* 58.

870. **μεθ' ἡμῶν** cf. *supr.* 46 ff. **ἀεί ποτε** 'for many a day', like our 'ever so long'.

872. **νῦν ποθ' ἡμῖν ποτε** here emphasizes *νῦν*, 'now pray'; cf. Soph. Phil. 816 N. *ποῖ μεθῶ; Φ. μέθες ποτέ.*

873. The aor. (instead of pres. or fut.) after *μέλλω* is a rare but not unknown construction; cf. Med. 342 *κεἰ μέλλω θανεῖν*. In Soph. O. T. 967 there is a possible example, *κτανεῖν* being the reading of the best MSS.; and a certain instance in Aesch. P. V. 625 (*παθεῖν*). [In *infr.* 880 *κτενεῖν* is the reading of both P and C.]

874. **ἀπέπτυσα** cf. *supr.* 136.

877. **τοῦτο** cf. *supr.* 516.

878. **ἐκ τίνος λόγου;** 'for what reason?'; cf. Androm. 548. The order is *τίς ἀλαστόρων* (*ἐστὶν*) *ὁ ἐπάγων αὐτόν;*

882. **εἰς 'Ιφ.** 'against Iphigeneia'; *εἰς* is used with almost the same meaning which it bears in the phrase *λέγειν εἴς τινα*, 'to talk *at* a person', El. 329. &c. **ἦν** cf. *supr.* 404.

884. **τίν' εἶχε πρ.** 'what was the meaning of its pretext which brought me &c.' The pretext itself is said *κομίζειν* the person affected by it, as *supr.* 581 the *κρίσις* is said *πέμπειν* Paris to Hellas.

886. **ἐπ' ὀλέθρῳ** 'to meet destruction'.

889. **εἴπερ ἄλλο** *si quid aliud.* See Append.

892. **οὐκ ἐῶν** as bearer of the letter Kl. identifies him with its contents. **ξυγκελεύων** i.e. bidding me as the former message did.

894. **κᾆτα πῶς.** These particles are combined in Androm. 339 *κᾆτα πῶς πατὴρ...ἀνέξεται.* Cf. also Plato *Krito* 43 B. **γε** belongs to *φέρων*, since you were (actually) the bearer.

897. **τὸ δ' ἐμὸν** *κτλ.* 'my own part therein I take not lightly'.

Ach. perceives of course from l. 885 that his name has been trifled with.

899. **ἁπλῶς οὕτω** 'quite indifferently'..

900 f. For the plur. followed by the sing. nom. *θνητός* cf. on *supr.* 834. **γεγῶτα** the masc. as though *σέ*, instead of *τὸ σὸν γόνυ*, had preceded. Compare Racine (iii 5) une mère à vos pieds peut tomber sans rougir.

904. **μάτην** 'falsely'; cf. Soph. El. 1298 *ἄτῃ τῇ μάτην λελεγμένῃ.* **ἀλλ' ὅμως** sc. *λεχθείσῃ.*

907 f. **ὅστις οὐκ ἤμυνας** 'inasmuch as you did not defend her'. Klytaemn. is putting the case as though it had already arisen; cf. *infr.* 940. **ἀλλὰ γοῦν** 'yet at any rate'; so Aristot. rhet. p. 1398^b 21 *μάλιστα μὲν πάντες, εἰ δὲ μή, ἀλλ' οἵ γε πλεῖστοι*: cf. Plato *Phaedo* 71 B (*εἰ μὴ—ἀλλὰ γοῦν*): *laws* x 885 E (*ἀλλ' οὖν γε*). With this force of *ἀλλά* after *εἰ μή* cf. *infr.* 1239.

914 f. **ἐπὶ τ. κακοῖς** 'bold for deeds of evil'. **ὅταν θέλωσιν** 'when they will', i.e. when their sympathies are enlisted; and, Kl. implies, in this matter they will follow your lead, our safety is therefore in your hands *ἢν δὲ τολμήσῃς κτλ.*

916. **χεῖρ' ὑπερτ. μου** cf. Theognis 757 *Ζεὺς μὲν τῆσδε πόληος ὑπειρέχοι......χεῖρα.*

917. **δεινὸν τὸ τίκτειν** 'wondrous it is to be a mother'. So Soph. El. 770 *δεινὸν τὸ τίκτειν ἐστίν.* Cf. also Aesch. Theb. 1031.

918. For *ὥστε* added after an adj. which could be followed by the simple infin. see Gr. Gr. 297 N. 5.

919. **ὑψηλ. μ. θ. αἴρεται.** The meaning would seem to be "my mind is excited", the emphasis falling on the first part of the compound *ὑψηλόφρων*. (Thus in Aesch. *οἰόφρων πέτρα* = "a lonely rock"; cf. also *ὀρθόπους πάγος* Soph.) The expression will then be like that in Soph. O. T. 914 *ὑψοῦ γὰρ αἴρει θυμὸν Οἰδίπους*, and gives a better sense than the usual interpretation "is raised aloft to noble thoughts". Achilles says his soul is stirred by Klytaemn.'s appeal, but his training, (he goes on to explain), has been such as to deter him from giving way to emotion before looking well how the matter lies in all its bearings. On either view the addition of *πρόσω* is difficult. It is perhaps not intended to do more than emphasize the idea of motion in *αἴρεται* 'is lifted *high*', cf. Aesch. Ag. 853 *πρόσω πέμψαντες* 'sent us *forth*'.

920 f. **κακοῖσι** neut. 'misfortune'; cf. Aesch. P. V. 303 *ξυνασχαλῶν*

κακοῖς. (So Archil. 66 *χαρτοῖσίν τε χαῖρε καὶ κακοῖσιν ἀσχάλα | μὴ λίην.*) **μετρίως** qualifies both *ἀσχαλᾶν* and *χαίρειν.*

922. **λελογισμένοι γὰρ...διαζῆν** 'have a reasoned hope of going through life &c.' (not 'are calculated to'), cf. *supr.* 386. **γνώμης μέτα** 'wisely'; cf. *supr.* 544 *μετὰ σωφροσύνας = σωφρόνως.*

924. **μὴ λίαν φρονεῖν** 'not to be over wise'; cf. Soph. O. T. 316 f.

933 f. **ἃ δή** *κτλ.* 'as far as a young man may (i.e. with my sword in the last resort) I will see thee righted, with thus much of pity investing thee' i.e. I pity thee enough to do all I may in aid; *τοσοῦτον—περιβαλών* being a parenthetical reference to the *μετριότης* to which he has just alluded. *περιβαλεῖν οἶκτον* is a curious phrase; cf. however *περιβαλεῖν σωτηρίαν* Herc. fur. 304, *δουλοσύναν ἀμφιβαλεῖν* Andr. 110. The word *περιβάλλειν* itself is a favourite with Eur., a feature in his style which evidently did not escape Aristophanes, cf. *Frogs* 1322, Thesm. 914.

936 f. **ἐμπλέκειν πλοκάς** 'to play tricks with'; for the infin. cf. Soph. *Aias* quoted on *supr.* 340. **τοὐμὸν δέμας** 'myself'; *δέμας* is often thus used periphrastically, cf. Ion 563.

943. **θαυμαστὰ δ' ὡς** = *θαυμασίως ὡς*, cf. Soph. fr. 963 *θαυμαστὰ γὰρ τὸ τόξον ὡς ὀλισθάνει.*

944 ff. **ἦν ἄρα—εἴπερ φονεύσει** i.e. if the *φόνος* shall take place then at once am I proved &c. cf. *supr.* 404. **ἐν ἀνδράσιν** *in numero virorum* 'counted a man'. **σῷ πόσει** dat. of the person interested—if he shall use my name to achieve her death.

946. **ἀλάστορος γεγώς** cf. Troad. 767 (of Helen) *πολλῶν δὲ πατέρων φημί σ' ἐκπεφυκέναι, | 'Αλάστορος μὲν πρῶτον, εἶτα δὲ Φθόνου, | Φόνου τε κτλ.*

951. Lit. "no, not so far as a finger of his, so as to touch her robes". *ἄκραν χ.* and *πέπλοις* are both emphatic; and *προσβαλεῖν* is best taken as intransitive.

952 f. **πόλις** a city indeed, i.e. worthy of the name (as *ἀνήρ* is often used, *ὅπως ἀνὴρ ἔσει* Cycl. &c.), cf. Soph. O. C. 879 *τάνδ' ἄρ' οὐκέτι νέμω πόλιν.* **γένος** Gr. Gr. 215. Cf. also Soph. Trach. 380.

955. **προχύτας, ἐνάρξεται** cf. *infr.* 1470 f., *supr.* 435. Cf. Racine (iii 7) *Achille.* Votre fille vivra, je puis vous le prédire... | les dieux auront en vain ordonné son trépas: | cet oracle est plus sûr que celui de Calchas.

956 ff. "Who is your seer,—a man who tells a few truths with much that is false when fortune favours, but whene'er she fails him his vogue is gone at once—?"

960. **θηρῶσι λέκτρον τ.** 'seek to be my bride'. With similar confidence Achilles says in Homer Il. ix 395 πολλαὶ Ἀχαιΐδες εἰσὶν ἀν' Ἑλλάδα τε Φθίην τε...τάων ἥν κ' ἐθέλωμι φίλην ποιήσομ' ἄκοιτιν.

963. "Kl. was influenced most of all by *me* to give her daughter to me in marriage". ἐμοί, i.e. by my rank and fame, cf. *supr.* 101.

965 f. **ἔδωκά τοι ἂν** sc. τοὐμὸν ὄνομα. **ἐν τῷδε** κτλ. 'if here were the hitch'. Cf. I. T. 1018 τῇδε γὰρ νοσεῖ νόστος. νόστος, journey, as *infr.* 1261. I. T. 1112 ζαχρύσου δὲ δι' ἐμπολᾶς | νόστον βάρβαρον ἦλθον.

967. **ἐστρατευόμην** cf. *supr.* 834 n. **τὸ κοινόν** the common interest.

968 f. **νῦν δέ** 'but, as it is,' &c. **ἐν εὐμαρεῖ** κτλ. 'they trouble not themselves whether they treat me well or ill'; cf. *supr.* 56.

970 f. **τάχ' εἴσεται** cf. on *supr.* 311. **φόνου κηλῖσιν αἵματος** 'murder—stains of blood'.

974. **μέγιστος** 'strong to save'; cf. Med. 549 μέγας φίλος. Heimsoeth would read φίλος here for θεός, but Achilles alludes to Klytaemnestra's supplication 900, 1, made as though to a superior being.

977. **μὴ λίαν.** It was a current notion that excessive praise was unpropitious as being likely to provoke the φθόνος θεῶν, v. Orest. 1161. Herakl. 202. Cf. also Verg. Ecl. vii 27 aut, *si ultra placitum laudarit*, baccare frontem | cingite, ne vati noceat *mala lingua* futuro.

978. **ἐνδεῶς...χάριν,** cf. Aesch. Ag. 785 πῶς σε προσείπω...μήθ' ὑπεράρας μήθ' ὑποκάμψας καιρὸν χάριτος.

981. **παραφέρουσα** 'intruding' a sorrowful story; cf. παρασύρειν ἔπος Aesch. P. V. 1065 (cited by Paley). For the sense of παρά in compos. 'inopportunely', cf. also Plato *Timaeus* 50 E τὴν αὑτοῦ παρέμφαινον ὄψιν. **ἄνοσος κακῶν** cf. *supr.* 419.

983. **ἔχει τοι σχῆμα** 'it shows well'; cf. Troad. 470. This appeal of Klytaemnestra to "good form" is adapted to the line taken up by Achilles in his answer to her request. **κἂν ἄπωθεν ᾖ** 'far removed though he be', i.e. ἐκτὸς ὢν πήματος, cf. El. 290 αἴσθησις γὰρ οὖν | κἀκ τῶν θυραίων πημάτων δάκνει βροτούς.

987. **σοι...γάμοις** for the two datives (=σοῖς γάμοις) cf. [Eur.] *Rhesus* 266 ἦ πόλλ' ἀγρώσταις σκαιὰ πρόσκειται φρενί. **ὄρνις** 'omen'; cf. on *supr.* 607.

994. "She shall come, with modesty in her frank regard".

995 f. **οὐ παρούσης** 'in her absence', = ἀπούσης. **σεμνὰ γὰρ σεμνύνεται** a fine phrase, which can hardly be adequately rendered in English; "dignified is her proud reserve" gives the general sense.

997. **ὅσον γε δυνατόν** 'only so far as is admissible', i.e. reserve should give way when circumstances require. Cf. *infr.* 1344.

999. **ὄνειδος ἀμαθές** 'the reproach of the vulgar', i.e. of those who have not *learnt* (by education) consideration for the feelings of others; cf. El. 294 *ἔνεστι δ' οἶκτος ἀμαθίᾳ μὲν οὐδαμοῦ.*

1000 f. **ἀργὸς τῶν οἴκοθεν** 'free from domestic duties'. **λέσχας** 'gossip'.

1003. *ἀνικετεύτως· εἷς κτλ.* Nauck for the MSS. *ἀνικέτευτος ᾖς· ἐμοί κτλ.* 'shall attain a like result as if no prayer were made'.

1005. "Be assured that you have heard one thing", i.e. *μὴ ψ. μ' ἐρεῖν.*

1008. *συνεχῶς* qualifies *ὠφελῶν.*

1011. **αὖθις** with *β. φρονεῖν* 'to *come to* a better mind'.

1012. **κακός τίς ἐστι** 'he is something of a coward'.

1013. **καταπαλαίουσιν** a metaphor from wrestling. In Med. 585 *ἓν γὰρ ἐκτενεῖ σ' ἔπος* the metaphor is of the same origin; cf. also Bacch. 202. With the whole line cf. Aesch. Suppl. 447 *γένοιτο μύθου μῦθος ἂν θελκτήριος.*

1014. **ψυχρά** cf. Shaksp. *All's Well* iii 1 oft it hits | where hope is *coldest*, and despair most fits. Cf. also Alkest. 353 *ψυχρὰν μὲν οἶμαι τέρψιν.*

1017. **ᾗ γὰρ τὸ χρῇζον ἐπίθετε** 'for in case (lit. where) you persuaded him to grant your desire &c.'

1022. **κρανθέντων** neut. sc. *πραγμάτων*: so Soph. El. 1344 *τελουμένων εἴποιμ' ἄν.* Cf. Thukyd. iv 20 *ἔτι ὄντων ἀκρίτων.*

1024 f. **σώφρονα** 'controlled'. **ὧν ἐγὼ θέλω** *ὧν* for *ἐκείνων, ἃ κτλ.* see on *supr.* 383. For the phrase itself cf. *supr.* 864 n.

1028. **φυλάσσομεν** for this use of the tense implying the speaker's assurance of a future event by representing it as already present, cf. *infr.* 1267. Cf. also Thukyd. iv 10 (*τοῦ χωρίου τὸ δυσέμβατον*) *ξύμμαχον γίγνεται.*

1035. **ἐσθλῶν** sc. *θεῶν.* **τί δεῖ πονεῖν**; cf. the common formula *τί δεῖ λέγειν*; *quid opus est verbis?* Similarly El. 1017 *τί δεῖ στυγεῖν*;

1036—1097. Third Stasimon. Joyful music and the presence of the gods graced the marriage-feast of Peleus and Thetis: and to them was prophesied a son famous at home and in war. Alas for Iphigeneia: dirges are her wedding-chant, dirges for a stricken victim. Unholy deeds are rife, unregarded is the jealousy of the gods.

1036 ff. **ὑμέναιος...ἔστασεν ἰαχάν** 'raised its shout'; cf. *supr.*

775 n. **λωτοῦ Λίβυος** The Libyan lotus was often used for making pipes. [The epithet, according to Eustathius, arose from the inventor of *αὐλητική* being *Λίβυς νομάς τις.*] **συρίγγων ὑπὸ κ.** 'to the strains of'; observe the use here of the three preps. *διά μετά ὑπό* expressing the idea of musical accompaniment.

1041 f. **παρὰ δαιτὶ θεῶν.** The gods sang the nuptial hymn at the marriage of Peleus and Thetis. **χρυσεοσάνδαλον ἴχνος** 'the print of golden-sandalled feet'; the adj. being poetically in agreement with *ἴχνος* itself, cf. Phoen. 1351 *λευκοπήχεις κτύπους χερῶν.*

1049. "And he of the Dardan line, Phrygian Ganymede, the darling pride of Zeus, was there to draw libation from wine mixed in the depths of golden bowls".

1055. **εἱλισσόμεναι κύκλια** 'in the circling mazes of the dance'; cf. El. 180 *εἱλικτὸν κρούσω πόδα,* with I. T. 427—429. I have however followed Weil in bracketing *κύκλια* here as a gloss, when the line will correspond with 1077 of the antistrophe.

1056 f. **γάμους ἐχόρευσαν** 'celebrated the nuptials with the dance'.

1058. **ἀνὰ δ' ἐλάταις** *κτλ.* 'leaning on silver firs, with fresh leaves wreathed about their heads'. These *ἐλάται,* (or stone pines *πεῦκαι*), formed the traditional weapons of the Centaurs. Hesiod *scut. Herc.* 187 calls them *Πευκεΐδας...ἐλάτας ἐν χερσὶν ἔχοντες.* **ἀνὰ...σύν** cf. *supr.* 754.

1062 ff. **μέγα δ' ἀνέκλαγον** 'and loud they cried' (i.e. the Centaurs); *μέγα=μεγάλῃ φωνῇ,* cf. Hesiod *scut. Herc.* 379 *μέγα κεκλήγοντες.* So too, in the *Nuptiae Pelei et Thetidos* of Catullus, the Parcae *clarisona...voce* | talia divino fuderunt carmine fata | ...nascetur vobis expers terroris Achilles &c. In the following sentence the construction is *μάντις ὁ φ. μ. εἰδὼς* X. *ἐξονόμαζεν* (announced) *σὲ παῖδα γεννάσειν μέγα φ.* Θ. Cf. El. 449 (of Achilles' father) *τρέφεν* '*Ελλάδι φῶς,* and v. also *infr.* 1502.

1073. **κεκορυθμένος ἐνδυτὰ ὅπλων** 'furnished with a suit of mail'; the accus. instead of the more usual dat. after *κεκορυθμένος.*

1080. *καλλικόμαν* (*καλλικόμας*) agrees with *πλόκαμον.*

1085. **σύριγγι** the shepherd's pipe; cf. Anth. P. vi 177 (Theokr.?) *Δάφνις...ὁ καλῇ σύριγγι μελίσδων* | *βουκολικοὺς ὕμνους.*

1086. **ῥοιβδήσεσι β.** 'the whistling of the herdsmen'.

1087. **νυμφόκομον** *κτλ.* 'but reared by thy mother's side to be one day decked as a bride at the wedding of one of the sons of Inachus'.

νυμφόκομος in pass. sense, in which the verb *νυμφοκομεῖν* also occurs, cf. Med. 985. *'Ιναχίδαις* the Argives, cf. Hor. Carm. iii 19, 1.

1090. **πρόσωπον** cf. (with Firnhaber) Ar. Av. 1321 *τὸ τῆς ἀγανόφρονος 'Ησυχίας εὐάμερον πρόσωπον.* Compare also Shaksp. *Rich. III.* v 6 enrich the time to come with smooth-fac'd peace.

1098—1629. Exodos. Klytaemnestra, who now knows the real intentions of Agamemnon and has informed Iphigeneia, comes to upbraid her husband with his treachery. Her speech of vehement reproach (1146—1208) is followed by an appeal of Iphigeneia (1211—1252) to the paternal feelings of Agamemnon, and his reply (1255—1275) that he is powerless to refuse what the national interest requires.

1101. **μεταβολὰς ὀδυρμ.** In music *μεταβολή* is a *transition* effected gradually from one mode to another, one *γένος* to another, &c. "As she sounds in many a key the *modulations* of despair" will perhaps render the metaphor, though it fails of the beauty of form which makes the original a memorable line.

1102. **βουλεύεται** 'is resolved upon'.

1103. Klytaemnestra here catches sight of Agamemnon. The meaning of her next words is:—"It seems (*ἄρα*) I was speaking of Agamemnon who, as I now perceive (*τοῦδε deictic*), is close by". *μνήμην εἶχον = ἐμνήσθην.*

1105. **ἀνόσια πράσσων** *κτλ.* 'wickedly practising against his own child'.

1106. **ἐν καλῷ** 'opportunely'; cf. Soph. El. 384 *νῦν γὰρ ἐν καλῷ* (*sc. ἐστὶ*) *φρονεῖν.*

1110. **πατρὸς μέτα** proleptic, 'to join her father'.

1111 f. **χέρνιβες, προχύται** cf. I. T. 244 *χέρνιβές τε καὶ κατάργματα.* "And in their hands the barley meal to cast upon the cleansing fire"; see on *supr.* 435. The ceremony was one of *preliminary* purification; cf. Demosth. *κατὰ Νεαίρας*, p. 1371, 17 *ὅταν ἐξορκοῖ τὰς γεραρὰς ἐν κανοῖς πρὸς τῷ βωμῷ, πρὶν ἅπτεσθαι τῶν ἱερῶν.*

1113 f. **μόσχοι** cf. *supr.* 1083. The word would of course in the minds of the spectators point to Iphigeneia. **'Αρτέμιδι** cf. *supr.* 718. **φυσήματα** in appos. with the idea of *slaughter* conveyed by *ἃς πεσεῖν χρεών.* Cf. *supr.* 234.

1115. **ὀνόμασιν** = *λόγοις*, the frequent antithesis of word and deed. Cf. also Aesch. P. V. *ἔργῳ κοὐκέτι μύθῳ.* Soph. El. 59 *λόγοις*)(*ἔργοις.* O. C. 873 *ἔργοις*)(*ῥήμασι* (v. I. T. 36, Troad. 1233).

1116. **εὖ λέγειν** 'praise' or 'approve'.

1117. **οἶσθα πατρὸς ἃ μέλλει** lit. 'thou knowest concerning thy father what he intends (to do)'. *πατρός* is genit. of connexion, cf. *ἃ μέλλει sc. πράξειν*, which is readily suggested by the context, cf. Med. 758 *πράξασ' ἃ μέλλω*. Soph. O. C. 1634.

1120. Iphigeneia in obedience to her mother's summons comes out from the tent with Orestes, who is present upon the stage during the following scenes, v. *infr.* 1165, 1241 ff., 1451.

1122. **ἡδέως ὁρᾷς** = *ἡδέως βλέπειν*, cf. Hesiod *scut. Herc.* 426 *δεινὸν ὁρῶν*.

1125. "I may treat them all as foremost", i.e. I know not with which to begin. The next line Monk seems right in rejecting as an interpolation.

1127. **εἰς ἓν ἥκετε** 'agree' (are at one); cf. Hippol. 273 *εἰς ταὐτὸν ἥκεις*.

1129. **γενναίως** 'frankly'.

1130. **δεῖ μ(ε)** the accus. for the more usual dat. cf. Herc. fur. 1170, Aesch. P. V. 86 (quoted on *supr.* 321).

1131. **τήν τ' ἐμήν** 'and *mine*'; the art. repeated because Klytaemnestra adds *ἐμήν* as a fresh point for Agamemnon's consideration.

1132. **τλήμονα** 'cruel are thy words'; cf. *infr.* 1165 *τλημόνως*.

1135. **ἄλλα...ἄλλα** Klytaemnestra's bitterness of feeling shows itself in the manner in which she assimilates her answer to the antithetical form of Agamemnon's sentence. Cf. Soph. O. T. 547—552.

1139. **ὁ νοῦς** *κτλ.* 'This very thought is at the present crisis (*τυγχάνει*) thoughtless'. She refers to Agamemnon's assumption of ignorance.

1143. **μὴ κάμῃς λέγων** ironical, 'be not aweary of speech': cf. Aesch. Eum. 881.

1144 f. **τὸ γὰρ ἀν.** *κτλ.* 'What need is there for me by falsehood to add effrontery to my evil hap?'

1147. Cf. Aesch. Ag. 1183 *φρενώσω δ' οὐκέτ' ἐξ αἰνιγμάτων*.

1150. **Τάνταλον** this Tantalus was the son of Thyestes. Homer says nothing of the previous marriage to which Klytaemnestra here alludes.

1151. **σῷ προσώρισας πάλῳ** 'didst add (*προσορίζειν*) my babe to the share which the lot assigned thee when the captives were divided'. The MSS. reading *προσουρίσας* (*προσουρήσας* P) might be understood as

"having driven", the metaphor being from a favouring wind as in ἐπουρίζειν (cf. Androm. 610), κατουρίζειν, but Klytaemnestra would scarcely have chosen the word on this occasion. I have therefore adopted Hartung's correction. An ingenious suggestion is ζῶν (Musgrave) προσουδίσας πέδῳ (Scaliger), 'dashed living to the ground', in defence of which it is urged that the cruelty of killing the innocent children of a formidable enemy was not unknown in those violent times; cf. e.g. the reasoning of Menelaus in Androm. 519 ff. Still had this been what Klytaemnestra said, would she not inevitably have gone on to draw in some way a comparison between Agamemnon's action then and the deed which he now meditates?

1153. **Διός τε παῖδ' ἐμώ τε σ.** cf. Soph. Trach. 406 (Οἰνέως) κόρην, δάμαρτά θ' Ἡρακλέους...δεσπότιν τε τὴν ἐμήν.

1156. "Thou next (αὖ) hadst me to wife".

1157. **οὗ** 'in which estate'; cf. *supr.* 97.

1164. **τρισί** As to the number see Introd. p. viii.

1169. **μισθόν** 'to pay for'; the accus. as in *supr.* 234: v. El. 231. Cf. also I. T. 566 (Orestes says of his sister's death) κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο.

1172. **ἐκεῖ** i.e. before Troy. **διά** here 'during'; in *supr.* 636 διὰ χρόνου the prep. signifies the completion of an interval, 'after' a time.

1179. This line was rejected by Monk. It appears ineptly made up from what precedes. Hermann proposed πρὸ σοῦ δόμοις as a remedy.

1180 ff. "There was need but of some slight pretext for me and your daughters left at home to receive you as it is fitting you should be received". **ἐπεί**, as often, is used elliptically, '(I do well to be angry) since &c.' **ἔδει...δεξόμεθα** i.e. all that you had to do (to prevent the sacrifice) was to invent some easy excuse, and we shall receive you (if you save Iphigeneia) on your return with loyalty and affection. ἔδει refers to what she has already said—ἀπώλεσέν σε κτλ., while δεξ. is taken up by what follows—μὴ δῆτα κτλ. **δέξιν** the addition of the cogn. accus. increases the emphasis, cf. Ar. Plut. 10 μέμψιν δικαίαν μέμφομαι ταύτην. These words of Klytaemnestra call up before us the return of Agamemnon from Troy to the fearful doom which awaited him at home, and the vision of Klytaemnestra receiving him, in the tragic phrase of Aeschylus, after years of absence, fortunate at last, and triumphant,—ἐς δῶμ' ἄελπτον.

1186. **τί σοι** κτλ. 'What is the good that you will ask for yourself from heaven when you are butchering your child?'

1189 f. **ἡγοίμεθ' ἄν...φρονήσομεν** see Gr. Gr. 273 f. *εὖ φρονεῖν* here = 'be loyal to'.

1192. **καί** emphasizes the verb.

1194. **ταῦτ' ἦλθες** κτλ. = *ταῦτ' ἤδη διελογίσω*; 'did you stay to consider this?' Cf. Med. 872 *ἐμαυτῇ διὰ λόγων ἀφικόμην*. For the constr. of *ταῦτα* cf. Ion 572 *τοῦτο κἄμ' ἔχει πόθος*.

1195. **διαφέρειν** 'parade' your sceptre; the word has a tinge of contempt.

1199. **ἦν** see Gr. Gr. 268 N. 1. Aesch. Suppl. 244 *δίκαιον ἦν aequum erat*.

1210. MSS. *οὐδεὶς πρὸς τάδ' ἀντείποι*. Text Burges. The dat. (*τοῖσδε*) after *ἀντειπεῖν* generally denotes the *person* contradicted, and *πρὸς τάδε* may therefore have been written as a gloss over *τοῖσδε*. If it then found its way into the text, displacing *τοῖσδ'*, the disappearance of *ἄν* would be nearly inevitable.

1212 f. **πέτρας, κηλεῖν** κτλ. Cf. Shaksp. *Merch. of Ven.* v 1 Therefore, the poet | did feign that Orpheus drew trees, stones, and floods; | since naught so stockish, hard, and full of rage, | but music for the time doth change his nature.

1214. **ἐντ. ἂν ἦλθον** 'I would have had recourse to'; *ἐνταῦθα = ἐπὶ ταῦτα*, cf. Or. 495 *ἦλθεν ἐπὶ τὸν κοινὸν Ἑλλήνων νόμον*.

1216. **ἱκετηρίαν** the branch of olive carried by suppliants, called also *ἱκτὴρ θαλλός* (Suppl. 10), *κλάδοι ἱκτήριοι* (Soph. O. T. 3). Round it fillets of wool were twined (not tied, cf. Suppl. 32 *δεσμὸν ἄδεσμον φυλλάδος*), which were termed *στέφη* (Aesch. Cho. 1035) or *στέμματα*. The latter word is used in Androm. 894 as *ἱκετηρία* is here—*στεμμάτων δ' οὐχ ἥσσονας σοῖς προστίθημι γόνασιν ὠλένας ἐμάς*. The allusion in both passages is to the custom of placing the suppliant-branches on the altar (cf. *supr.* 911), for which see Aesch. Suppl. 481 ff. **γόνασιν** the dat. for the more usual genit. as in Troad. 1208. Cf. also *infr.* 1449.

1220. **πρώτη σ' ἐκάλεσα πατέρα** κτλ. Cf. Lucret. i 93 *nec miserae prodesse in tali tempore quibat | quod patrio princeps donarat nomine regem*. So Racine (iv 4) Fille d'Agamemnon c'est moi, qui, la première, | seigneur, vous appelai de ce doux nom de père.

1228. **τί δ' ἆρ' ἐγὼ σέ** sc. *ὄψομαι πράσσοντα*.

1230. **πόνων** cf. *supr.* 690 *πολλὰ μοχθήσας πατήρ*. El. 1145.

1233. **πρός σε Πέλοπος** sc. *ἱκετεύω*. Cf. Phoen. 1665.

1234. **ἥ πρίν κτλ.** 'who in time past didst bring me forth with pangs of travail'. Klytaemnestra in Aesch. Ag. 1417 speaks of Iphigeneia as *φιλτάτην ἐμοὶ ὠδῖνα*.

1237. **ἦλθε** sc. Paris. The sense is, as Hermann gives it, *cur, quod ille Spartam venit, mihi est pereundum?*

1239 f. **ἀλλὰ τοῦτο κτλ.** 'this at least, as a memorial of you', sc. *εἰ μή τι ἄλλο.* So Soph. El. 415 *λέγ' ἀλλὰ τοῦτο.* Herakl. 331, see on *supr.* 907, 8. **εἰ...πεισθῇς** The subj. with *εἰ*, an epic usage, is found occasionally in Attic poetry; cf. Soph. O. C. 1443, and perhaps [Eur.] *Rhesus* 829.

1242. **ἱκέτ. πατρός κτλ.** 'entreat of thy father that thy sister may not die'; cf. Med. 1154 *παραιτήσει πατρὸς | φυγὰς ἀφεῖναι.*

1249. "Summing all in one I will carry the argument". *συντεμοῦσα=συντόμως συλλαβοῦσα*, cf. Hek. 1180. *νικᾶν λόγον* (like *νικᾶν μάχην* &c.) stands here for the usual *νικᾶν λόγῳ*, Herakl. 253 &c.

1251. Cf. Hel. 1421 *τὰ τῶν θανόντων οὐδέν.*

1253 f. In order to estimate justly the part which the chorus plays in scenes of lively emotion it is important to bear in mind that the Greek tragedies were written to be *acted*, not, primarily, to be *read.* Now it may be observed that, when an actor has been able to excite and maintain the keen interest of his audience during a speech of any length, there follows upon its close a slight restless movement through the house as people recover themselves from the sustained effort of attention. There is therefore a brief interval in which the effect of any weighty utterance would be weakened or lost. It is by the help of the chorus that this interval is bridged; and the modes of expression which they adopt, together with the range of sentiments to which they generally confine themselves, are therefore worthy of remark. We find them at these critical moments interposing a short sentence, which designedly contributes nothing either striking or novel or essential to the development of the action, but is, on the other hand, not wholly disconnected with the matters of which they are witnesses. Often, as here, they simply repeat in a quiet manner the "note" of the situation; or they touch upon the moral issues at stake, viewing them however, as suits their character of spectators of the action, not so much with reference to the individual case as in connexion with the abiding principles by which the world is ordered. We thus perceive that on both the artistic and moral sides their position is in living *accord* with the aims of the drama; and so far from being offended by

"the common-places of the chorus" we should in this very characteristic recognize an economy of the most discerning and effective nature. It is interesting to note that Shakspeare in his use of comic scenes to relieve the intense strain of tragedy works on a theory essentially similar to that of the Attic dramatists.

1255 f. "Loving my own children, I understand what moves compassion, and what does not. I were mad else"; i.e. *μαινοίμην ἂν εἰ μὴ συνετὸς εἴην* (=*ἔχοιμι συνιέναι, supr.* 394) *τά τ' οἰκτρὰ κτλ.* For the accus. following the adjective cf. Soph. Ant. 786. Hippol. 574 *φρένας ἐπίσσυτος.*

1257 f. **δεινῶς...μή** cf. Aesch. Ag. 206 *βαρεῖα μὲν κὴρ τὸ μὴ πιθέσθαι· | βαρεῖα δ' εἰ τέκνον δαΐξω.*

1260. **ὅπλων ἄνακτες**=*ὁπλῖται* as distinguished from the *ναυτικὸς στρατός.* Cf. Aesch. Pers. 378 *πᾶς ἀνὴρ κώπης ἄναξ | ἐς ναῦν ἐχώρει, πᾶς θ' ὅπλων ἐπιστάτης.*

1264. "There rages I know not what passion in the Hellenic host". It seems highly probable that *'Αφροδίτη* is meant to suggest *ἀφροσύνη.* The Goddess of Love is regarded as responsible for the evils which followed the judgment of Paris; and the same fanciful connexion between the words is made explicitly by Hecuba (Troad. 990), who says of Aphrodite that her name *ὀρθῶς ἀφροσύνης ἄρχει.* (Cf. Aristot. rhet. p. 1400^{b} 22.)

1266. **παῦσαι...ἁρπαγάς** *κτλ.* i.e. *ἁρπαγὰς Ἑλληνικῶν λέκτρων* 'the rape of Grecian wives'. The phrase is like that used by Helen of herself, Hel. 50, (*Μενέλαος*) *τὰς ἐμὰς ἀναρπαγὰς | θηρᾷ.*

1267. **κτείνουσι** cf. *supr.* 1028.

1268. **λύσω.** Though *μαντεῖα λύσομεν* in Soph. O.T. 409 means to discharge or fulfil the divine commands, the contrary sense "make of none effect", which is required here, may be justified by such phrases as *λύειν νόμον, λύειν ζημίας* (Thukyd. VIII 15), since Agamemnon's meaning is plain from the context, and no confusion would be created.

1270. "Nor am I guided by his desire"; cf. *supr.* 1214. For the phrase *τὸ βουλ.* see on *supr.* 33.

1271 f. **Ἑλλάς** sc. *καταδεδούλωται.* **τούτου** i.e. the *necessity* just stated.

1273. **ὅσον ἐν σοί** 'as far as in thee lies'; cf. Alkest. 278.

1279—1335. When her mother's indignation and her own pleading fail to move Agamemnon, Iphigeneia bursts forth into a lyric cry of despair. To the hardness of her lot is added the bitterness of the

thought (1291) that all the suffering which she must undergo is nothing but the avenging stroke which the sin of others has drawn down upon the innocent (cf. Introd. p. xiii). Then with passionate intensity as she concludes,—*μή μοι ναῶν χαλκεμβολάδων κτλ.*—she gives utterance to the wish that the Greeks had never sailed. Fate has nothing but sorrows in store for the race of men.

1279 f. **ταὐτὸν μέλος** *κτλ.* 'the same strain of fortune hath fallen to us both' i.e. my fate harmonizes with thine in unhappiness. The metaphor is the same as in *συνᾴδειν, συνῳδός*.

1288. **'Ιδαῖος** 'was called the child of Ida', i.e. because he was exposed there.

1291. **ὤφελεν** sc. *Πρίαμος*.

1292. After this line there follows in the MSS. *'Αλέξανδρον*, which was recognized as a gloss by Monk.

1299. **θεαῖσι δρέπειν** 'for goddesses to cull'; the mid. *δρέπεσθαι* is more common, cf. Hel. 244 (Helen) *δρεπομέναν ἔσω πέπλων ῥόδεα πέταλα.*

1304. **ἐπὶ πόθῳ τρυφῶσα** 'vain of the love which she inspires'. *πόθος* is used here in the sense of *χάρις supr.* 555.

1308. **κρίσιν** *κτλ.* In Androm. 279 it is called *ἔριδι στυγερᾷ εὐμορφίας*: v. also *supr.* 183.

1309 ff. **θανατον** is governed by *ἐπί.* **ὄνομα μάν** *κτλ.* 'Fraught truly with a maiden's bane though with glory to the sons of Danaus is the offering which Artemis received before the voyage to Ilion'. *ὄνομα* because the taking of Troy is looked upon as sure to follow the release of the fleet. By *κόρᾳ* Iphigeneia means herself. The word *σίνος*, though not found elsewhere in Euripides, is used by Aeschylus with reference to Helen, Ag. 734. The reading of these lines must however be regarded as uncertain; see append.

1316. **δυσελέναν** after the analogy of Homer's *δύσπαρις* Il. III 39. Cf. Or. 1387 *Λήδας δυσελέναν σκύμνον.*

1319 ff. "I would that never had Aulis here received into these her havens the sterns of bronze-beaked ships, the fleet that sped the host toward Troy; and O that Zeus' breathings on the Euripus had not been adverse to the voyage, Zeus who doth so temper the winds to men that some have joy in the drawing sails, whilst for some there is sorrow, and for some constraint: here they are speeding on their way, and there they are furling sail, and there again they wait".

1320. **πρύμνας** because ships were drawn up and anchored by the stern, cf. El. 1022 *πρυμνοῦχον Αὖλιν.*

1323. The words here need not be held to contradict the view taken in this play (cf. *supr.* 10 f. Introd. pp. ix, x) that the cause of the fleet's detention was a *calm.* ἀνταίαν πομπάν expresses the opposite idea to οὐρία πομπή (v. *supr.* 352) by a kind of oxymoron.

1326. τοῖς μέν is understood before λαίφεσι χ. Cf. Soph. Trach. 11 where a similar ellipse of ἄλλοτε occurs.

1328. **στέλλειν** sc. τὰ ἱστία.

1330. **ἄρ' ἦν** cf. *supr.* 404.

1342. **ὡς τί δή;**='why?'; cf. Ion 525 ὡς τί δὴ φεύγεις με;

1343 f. **οὐκ ἐν ἁβρότητι κεῖσαι** κτλ. 'It is no time,' says Klytaemnestra, 'for false delicacy (ἁβρότητι) in view of what has now befallen us: there is no use in reserve, if we can but persuade him'—to save your life, she was about to conclude, but Achilles breaks in while her sentence is still unfinished. The metaphor in τὰ πεπτωκότα is from the fall of the dice; cf. El. 639 πρὸς τὸ πίπτον.

1346. In order to avoid the use of the cogn. accus. βοήν with the passive βοᾶται Weil reads τίνα βοήν μοι σημανεῖς; but, as σήμαινέ μοι follows, it is not harsh to take βοήν as the accus. to λέγεις; (or some such verb), understood.

1347. "Thou hast begun with words that presage ill"; cf. *supr.* 607 n.

1350 f. **σῴζων** 'trying to save'; cf. El. 1024 πόλεως ἅλωσιν ἐξιώμενος ἢ δῶμ' ὀνήσων κτλ. For the orthography σῴζων (not σώζων), from a present form σωίζω, cf. Curtius *Greek Verb* p. 523. **ἔτλη** observe the ε lengthened before τλ (see on *supr.* 636), making the first syllable of ἔτλη long, which is very unusual.

1354. "Who taunted me as the slave to my hopes of marriage". With a like sneer does the Kreon of Sophokles retort to the pleading of Haemon in favour of Antigone γυναικὸς ὢν δούλευμα, μὴ κώτιλλέ με (Ant. 756). The article (τόν) with the predicate recals the actual words (ὁ γάμων ἥσσων) of the taunt; cf. Herakl. 978 πρὸς ταῦτα τὴν θρασεῖαν ὅστις ἂν θέλῃ...λέξει. See also Bacch. 725.

1355. **εὐνήν** cf. *supr.* 103 n.

1359 f. **τούσδε** i.e. the attendants carrying Achilles' arms. **φρενῶν** cf. *supr.* 327. Klytaemn. 'Blessings on you for your generous feeling!' Ach. 'Well, I shall have my reward', i.e. a chivalrous action is its own reward.

1361. Cf. Hel. 1639 σύγγονον δὲ σὴν | οὐ κτενεῖς ἡμῶν ἑκόντων. Nauck for ἐμοῦ γ' ἑκόντος here conj. ἐμοῦ γε ζῶντος.

1364. **αἱρεθεὶς ἑκών** 'chosen—a willing servant'. By the sarcastic addition of *ἑκών* Ach. implies that the alternatives in Kl.'s question do not exclude each other. With the form of this line cf. Hel. 1633 ΘΕΟΚ. *ἥ με προύδωκεν* ΧΟ. *καλήν γε προδοσίαν, δίκαια δρᾶν.*

1366. **ἐθείρας** for the genit. cf. *infr.* 1459. **τί χρή** see on *supr.* 636.

1367. **ὡς τοῦδ' οὕνεκ(α)** *κτλ.* 'Be sure that as far as that goes (i.e. holding her fast) she shall not &c.' In this constr. *ὡς* is elliptically used for *ἴσθι, ὡς κτλ.*, cf. Hek. 400 *ὡς τῆσδ' ἑκοῦσα παιδὸς οὐ μεθήσομαι.* Phoen. 625 *ὡς τάχ' οὐκέθ' αἱματηρὸν τοὐμὸν ἀργήσει ξίφος.*

1368. **ἀλλὰ ἥξει.** 'But indeed it will come to this' i.e. to an actual struggle. **εἰσακούσατε** the plural because here Iphigeneia addresses herself to Achilles as well; cf. *supr.* 436 f. n.

At this crisis Iphigeneia declares herself willing to die. The natural shrinking from the horrors of death which found relief in the lyric outburst 1279 ff. has given way before a courageous resolve sustained by the feelings and considerations inspired by a generous spirit. Like Makaria, the heroine of the Heraklidae, she has recognized that duty bids her suffer, and henceforward to quit life with dignity is her chief desire *εὕρημα γάρ τοι μὴ φιλοψυχοῦσ' ἐγὼ | κάλλιστον ηὕρηκ' εὐκλεῶς λιπεῖν βίον* (Herakl. 533); unlike Makaria, she reaches this sublime decision, not immediately upon hearing of the dread ordeal through which she is required to pass, but only after a struggle with less heroic feelings. On this point in the character of Iphigeneia something has been already said in the Introduction.

1370. **τὰ δ' ἀδ. καρτερεῖν** 'to none of us is it easy to resist where resistance is vain'. She intends these words, in which delicacy of feeling prompts her to use the general *ἡμῖν* in preference to anything more definite, as an excuse for Agamemnon's behaviour.

1372 f. **μὴ διαβληθῇ στρατῷ** cf. Herakl. 420 *ὅπως...πολίταις μὴ διαβληθήσομαι* i.e. have my conduct unfavourably represented to them. **πλέον πράξωμεν οὐδέν** 'be no better off'; cf. *πλέον ποιῆσαι* Plato Apol. 19 A, *πλέον φέρεσθαι* Or. 661, *πλέον λαβεῖν* Alkest. 72; see *ib.* 744 f. Cf. also Herod. vii 211 *οὐδὲν πλέον ἐφέροντο τῆς στρατιῆς τῆς Μηδικῆς, ἀλλὰ τὰ αὐτά.*

1378. **Ἑλλὰς ἡ μεγίστη** *κτλ.* 'Hellas the great all looks to me'. *μεγίστη* is here used as *μεγάλη*, cf. Aesch. Eum. 44 *λήνει μεγίστῳ.* Cf. also Med. 439 *οὐδ' ἔτ' αἰδὼς | Ἑλλάδι τᾷ μεγάλᾳ μένει.*

1379 ff. "On me depends the passage of the ships across the sea, and the overthrow of the Phrygians; with me it rests to check the bar-

barians, should they make any attempt upon our women in the future, from carrying off these any more from prospering Hellas, when once by death they have made atonement for Helen's marriage-tie which Paris violated". The reading however of ll. 1381, 2 is far from certain (see append.); with the general tenor cf. Androm. 103 Ἰλίῳ αἰπεινᾷ Πάρις οὐ γάμον ἀλλά τιν' ἄταν | ἀγάγετ' εὐναίαν ἐς θαλάμους Ἑλέναν. κἀν ἐμοί cf. Soph. Phil. 963 ἐν σοὶ καὶ τὸ πλεῖν ἡμᾶς, ἄναξ, | ἤδη 'στί κτλ.

1392. **διὰ μάχης μολεῖν...Ἀργείοις** cf. *infr.* 1415 f.

1394. **κρείσσων ὁρᾶν** cf. Orest. 805 ἀνήρ...μυρίων κρείσσων ὁμαίμων ἀνδρὶ κεκτῆσθαι φίλος. Nauck and Weil accept Dobree's correction ὁρῶν.

1398 f. Compare Herakl. 590—592.

1400 f. **βαρβάρων δ' Ἕλληνας...εἰκός.** These words are quoted by Aristotle polit. i 2 p. 1252ᵇ7 διό φασιν οἱ ποιηταί 'βαρβάρων...εἰκός', ὡς ταὐτὸ φύσει βάρβαρον καὶ δοῦλον ὄν. Cf. also Androm. 665 f. The Greek view, of which Iphigeneia is here made the mouth-piece, that the 'barbarians' were φύσει δοῦλοι, in contrast to Hellas the upholder and exponent of the vital principle of liberty, was the foundation of that contemptuous superiority felt by the Greeks themselves to external nations as they knew them:—οὐδὲν τὸ δοῦλον πρὸς τὸ μὴ δοῦλον γένος. Orest. 1115. (The whole passage will repay reference.)

1404. **τὸ τῆς τύχης** see Gr. Gr. 201 N. 4. **νοσεῖ** 'is at fault'.

1406. **ἔμελλε, εἰ τύχοιμι** 'meant to make me happy,—were I but to gain thee for my wife'; cf. Hom. Od. xviii 138 καὶ γὰρ ἐγώ ποτ' ἔμελλον ἐν ἀνδράσιν ὄλβιος εἶναι, | πολλὰ δ' ἀτάσθαλ' ἔρεξα (i.e. was meant to prosper, had I not done wickedly).

1409 f. **τὸ θεομαχεῖν γάρ** κτλ. 'abandoning strife against the will of heaven, which is too strong for thee, thou hast reckoned fairly the good that fate has left to choose'. The antecedent to ὅ is the notion τὸ θεῖον implicit in θεομαχεῖν. This verb occurs also thrice in the Bacchae: not elsewhere in Euripides. χρηστά and τἀναγκαῖα are coupled by τε as καλῶς and ἀναγκαίως *supr.* 724 meaning 'the best course, where choice is limited perforce'; i.e. to yield with a good grace (cf. *infr.* 1502 θανοῦσα δ' οὐκ ἀναίνομαι). Most edd. follow Monk in bracketing these two lines. But it is characteristic of both speeches of Achilles (1405—1416 and 1422—1433) that admiration of Iphigeneia's splendid devotion conflicts in his mind with a natural distress that it should actually be required. At once attracted and

repelled by the noble act which the heroine meditates, he approves the sublime conception, but cannot stifle a protest against the peculiar horrors of the stern fulfilment. Hence the almost indignant tone of l. 1431—*ἀφροσύνῃ τῇ σῇ θανεῖν*. Why then does he speak of her death as *τἀναγκαῖα* (1410)? It is natural, if we consider the fearful odds against any effort of his doing more than momentarily delay it. He can hardly expect single-handed to avert the ultimate accomplishment of the sacrifice desired by Artemis, to which Agamemnon has consented, and the army—including even his own personal following (1352 f.)—are determined to exact. It is the effect of these various reflexions which occasions the want of logical arrangement noticeable in these two speeches of Achilles, and accounts for the obvious difference in style from that of 919—974.

1417. In both MSS. a lacuna after *λέγω τάδ'* is indicated (*λέγω τάδ'λείπει* PC); the second hand has added the words *οὐδὲν οὐδὲν εὐλαβουμένη* (P^2C^2) in order to complete a line of which no probable restoration can now be made.

1418 f. **ἀρκεῖ τιθεῖσα** cf. Soph. *Aias* 76 *ἔνδον ἀρκείτω μένων*. The word *τιθεῖσα* here was perhaps suggested by the phrase *τιθέναι ἀγῶνα*: it has therefore a different force from that in Ion 1225 *φόνον τιθεῖσαν* (equiv. to *φονεύουσαν* 'committing murder'), where *τίθημι* has its common poet. meaning 'cause' or 'make'; cf. Med. 384 *θήσω γέλων*.

1425. **ὅμως δ(ὲ)** sc. *λέξω*. **μεταγνοίης τάδε** cf. Med. 64.

1426. "So then that thou mayest be assured of my intentions, they are spoken now". **τἀπ' ἐμοῦ** cf. *supr.* 844 *τἀπὸ σοῦ* 'what I hear from you'. For *λελεγμένα* Weil reads *λελέξεται*.

1430. The predominance of *σ* in this line mars its euphony. The same fault occurs in several other verses of Euripides (see I. T. 765. Med. 476), and was laughed at by the comic poets; cf. Eubulus 26 and 27 (ed. Kock).

1436. **παῦσαί με μὴ κάκιζε** 'forbear, make me not a coward'; i.e. by your tears. Hermann explains this singular phrase as a mixture of two constructions *παῦσαί με κακίζων* and *μή με κάκιζε*. The mid. *κακίζεσθαι* = 'to turn coward', Med. 1246. Ion 984. The act. in prose means to 'abuse'; for exx. see L. and S. s.v. *κακίζω*.

1437. **παρ' ἡμῶν οὐδὲν ἀδικήσει** 'of my dealing thou shalt take no wrong'. *πρὸς ἡμῶν* would have been more usual. **ἡμῶν** is emphatic, sc. however thy *father* may treat thee. On the form **ἀδικήσει** see *supr.* 331 n.

1438 f. **πλόκαμον ἐκτέμῃς** cf. *χαῖτα τομαῖος* Alkest. 101. She refers to the *πλόκαμος πενθητήριος* (Aesch. Cho. 7) laid in token of sorrow upon the grave. **μέλανας ἀμπίσχῃ π.** see *infr.* 1449. For the custom cf. Alkest. 818 f. (cf. also Ar. Ach. 1024 *εἶτα λευκὸν ἀμπέχει;* i.e. how is it you are not in mourning?). It is very probable that this line (1439), which violates the rule of stichomuthia that generally preserves equality in the number of lines of each reply to that of the speech preceding it, was made up by some one from 1499 and inappropriately inserted here.

1441. **οὐ σύ γε** sc. *ἀπώλεσάς με.* (Distinguish the deprecatory *μὴ σύ γε infr.* 1460.) **κατ' ἐμέ**=*τὸ κατ' ἐμέ supr.* 931.

1443. No barrow will be raised to her, because she is to be burned upon the altar. Compare I. T. 821 (Iphigeneia is speaking of the lock of hair sent to her mother) *μνημεῖά γ' ἀντὶ σώματος τοὐμοῦ τάφῳ:* where by *τάφος* a cenotaph at Argos is meant.

1444. **τί δή;** *κτλ.* i.e. is not the mere fact of a person's death considered (as regards the displaying by the survivors of the outward signs of mourning) as equivalent to their burial? Klytaemn. asks why, though she cannot lay a lock of hair upon the grave, she should refrain from cutting it when her daughter is dead—the *κουρὰ πένθιμος* Orest. 458—as a last symbol of affection and grief.

1451. **χαίρειν γ(ε)** 'yes, bid them farewell; and see that thou rear up Orestes here to man's estate'; cf. Androm. 723 *ἐν Φθίᾳ σ' ἐγὼ θρέψω μέγαν τοῖσδ' ἐχθρόν.*

1455. **πόσιν τε σόν** cf. *supr.* 1153 n.

1456. See Introd. p. ix *fin.* **ἀγῶνας** so Medea, meditating the destruction of her rival, says *ἔτ' εἴσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις* (Med. 366).

1458. **δόλῳ δ(έ)** 'But it was by treachery' &c. *δέ* introduces an objection to Iphigeneia's plea for Agamemnon. Cf. *supr.* 732, 153.

1459. **κόμης** cf. Androm. 402 *κόμης ἐπισπασθεῖσα. supr.* 1366.

1465. **οὐ μὴ μόλω.** On *οὐ μή* with the subj., expressing emphatic negation, see Gr. Gr. 292.

1466. **οὐκ ἀξίως** *ad aras | deductast, non ut sollemni more sacrorum | perfecto posset claro comitari Hymenaeo, | sed casta inceste nubendi tempore in ipso | hostia concideret mactatu maesta parentis.* Lucr. i 95.

1467. **οὐκ ἐῶ** 'I forbid'; cf. *οὔ φημι.*

1468. The accus. *κόρην* is governed by *ἐπευφημήσατε παιᾶνα* which in sense=*παιωνίζετε.* Cf. Troad. 335 *βοᾶτε τὸν ὑμέναιον—νύμφαν.*

Soph. Trach. 50. **ἴτω εὐφημία** 'let the command go forth for silence'; cf. *infr.* 1564.

1471 f. See *supr.* 955 n. 1112.

1473. **ἐνδεξιούσθω βωμόν** i.e. let him make the circuit of the altar from left to right; cf. *ἐπιδέξιος.* Hartung cites in illustration of this passage Ar. *Peace* 956 *ἄγε δή, τὸ κανοῦν λαβὼν σὺ καὶ τὴν χέρνιβα | περίιθι τὸν βωμὸν ταχέως ἐπιδέξια.*

1477 f. **στέφεα** cf. Lucr. i 87 *cui simul infula virgineos circumdata comptus* &c. **πλόκαμος ὅδε καταστέφειν** 'here is my lock of hair to lay upon the altar'; this clause is parenthetic. For the infin. following *ὅδε* cf. Hippol. 294 *γυναῖκες αἵδε συγκαθιστάναι νόσον.*

1480. **ἑλίσσετε—Ἄρτεμιν** cf. Herc. fur. 688 ff. *τὸν Λατοῦς εὔπαιδα γόνον εἱλίσσουσαι καλλίχορον. ἑλίσσειν,* like *χορεύειν* (cf. *ib.* 686), can take an accus. of the person in whose honour the dance is performed.

1486. **θέσφατ' ἐξαλείψω** a fine and graphic phrase, led up to by the preceding words *αἵμασι θύμασί τε*: the oracle is thought of as a written behest at once fulfilled and washed away as the blood of the victim flows.

1487 ff. **ὡς δάκρυά γε** *κτλ.* 'my tears shall be for thee—and I will give them now, for at the altar is no place for tears'; cf. *infr.* 1560 *σιγῇ παρέξω γὰρ δέρην εὐκαρδίως.* *γε* emphasizes the whole phrase *δάκρυά σοι δώσομεν,* my tears flow, no longer for my own fate but for the grief it will cause to you.

1492 ff. "Join with me in singing the praise of Artemis who hath worship in the land over against Chalkis, where now in the strait-mouthed haven of Aulis by reason of me the angry spearmen are impatient for the end". **Ἄρτεμιν ἀντίπορον.** The name of the goddess, as Paley remarks, is put here for her temple &c., cf. Aesch. Theb. 582 *θεοὺς τοὺς ἐγγενεῖς | πορθεῖν.* The allusion to Chalkis is natural in an appeal to the chorus of Chalkidian women. **δόρατα** the weapons put for the men who use them; cf. *supr.* 189 n. (*ἀσπίς*): *infr.* 1528 *λόγχαις Ἑλλάσι.* Iphigeneia perhaps uses *δι' ἐμὸν ὄνομα* in place of *δι' ἐμέ* because she is thinking of the terms in which Kalchas' fatal announcement was made (*ἀνεῖλεν Ἰφιγένειαν—Ἀρτέμιδι θῦσαι,* 90); and we are reminded of the thrilling dread with which the name of the victim was awaited from the lips of Kalchas on a similar occasion:—*gelidusque per ima cucurrit | ossa tremor, cui fata parent, quem poscat Apollo.* Verg. Aen. ii 120. The meaning of *μένονε* will then be that the army, knowing now whose death will release them, are eager to

give Artemis her victim and make sail for Troy (—*quae sibi quisque timebat | unius in miseri exitium conversa tulere*).

1498. **Πελασγία** Argolis, cf. Aesch. P.V. 860 Πελασγία δὲ δέξεται κτλ.

1499. **θεράπναι** 'home'; cf. Herc. fur. 370 Πηλιάδες θεράπναι 'homesteads on Pelion'.

1500 f. **πόλ. Περσέως** cf. Strabo viii p. 377 αἱ μὲν οὖν Μυκῆναι νῦν οὐκέτι εἰσίν· ἔκτισε δ' αὐτὰς Περσεύς. **Κυκλ.—χερῶν** cf. *supr.* 152 n.

1502 f. **φάος** cf. *supr.* 1063 n. **θανοῦσα δ' οὐκ ἀναίνομαι** 'I do not chafe at leaving life'; cf. Aesch. Ag. 583 νικώμενος λόγοισιν οὐκ ἀναίνομαι.

1507 ff. **ἕτερον—οἰκήσομεν** 'a different life, a different state will be mine'. ἕτερον is euphemistic, as in δαίμων ἕτερος &c., contrasting the free vigorous life beneath the sun with the feeble shadowy existence in the underworld (τὰ νέρθε δ' οὐδέν, 1251). With this last farewell to the light of day Iphigeneia is led away to the altar, and Klytaemnestra retires within the general's tent (whence she is summoned by the messenger 1532), leaving the stage free for the chorus, who thereupon sing two κομμοί (1510—1531). During this interval the events which are presently narrated 1532 ff. are supposed to be taking place.

1512 ff. **ἐπὶ κάρα στέφη βαλομέναν** κτλ. 'with garlands cast upon her head and sprinklings of lustral water, as she goes to bedew with the dews of flowing blood the altar of the murderous goddess and her own fair throat at the moment of slaughter'.

1522. **κλῄσωμεν** 'let us celebrate' (κλῄζω): cf. Ar. *Birds* 950 κλῇσον, ὦ χρυσόθρονε, τὰν τρομεράν, κρυεράν.

1524 ff. "O Lady, by the death of a human victim made propitious, send thou on its way to the Phrygians' land the Hellenic host, and grant that Agamemnon may encircle the Grecian lances with a crown of fame, and his own brows with a glory that shall never pass out of mind".

1532—1612. A messenger now enters bringing to Klytaemnestra tidings of the strange *dénouement* which has taken place at the altar of Artemis. The narration (1540 ff.) of the scene before the ceremony, the terrible preparations of the priest, and the miraculous disappearance of the victim, is powerful in its clearness and simplicity. The messenger concludes by declaring to Klytaemnestra that her daughter has been rescued by the gods, who 'preserve those whom they love'. (See further Note B.)

1536. **μή—ἥκεις** 'lest thou art here with tidings for me of some fresh mishap &c.' For the indic. ἥκεις cf. Thukyd. iii. 53 *φοβούμεθα μὴ ἀμφοτέρων ἡμαρτήκαμεν.*

1549 f. The averted head and features veiled by the robe were characteristic of the figure of Agamemnon in Timanthes' picture of the Sacrifice of Iphigeneia; see Introd. p. xvi f.

1556. **ἄγοντας** i.e. *δίδωμι θῦσαι ὑμᾶς ἄγοντας κτλ.*, the participle being in agreement with the subject of the infinitive *θῦσαι*. Cf. Hek. 539 f. *λῦσαί τε πρύμνας...δὸς ἡμῖν, πρευμενοῦς τ' ἀπ' Ἰλίου | νόστου τυχόντας πάντας εἰς πάτραν μολεῖν.*

1559. **πρὸς ταῦτα** with imperatives is always more or less defiant in tone, Aesch. P. V. 992 &c.

1567. **κολεῶν ἔσωθεν** 'from (within) the scabbard'. Musgrave proposed to read *ὀλῶν ἔσωθεν* (which is adopted by Weil) depending upon *ἔθηκεν*, *ἔσωθεν* being then equivalent to *ἔσω*. In support of this reading is cited *schol.* Ar. *Peace* 948 which mentions the concealment of a sacrificial knife among the meal (*ταῖς ὀλαῖς*) in the basket (*ἐν τῷ κανῷ*).

1569. **ἔθρεξε** old Attic aorist of *τρέχω*, see instances in L. and S. s.v. *τρέχω*. The accus. *βωμὸν* is perhaps to be explained as governed by the phrase *ἐν κύκλῳ—ἔθρεξε*, having the force of *περιέδραμε*. It has been objected that *ἔθρεξε* (for which Weil reads *ἔβρεξε* 'sprinkled') is out of place here, since 'running' is not appropriate in the performance of a sacred function. It appears however that the circuit of the altar on these occasions was made at a quick pace, cf. Ar. *Peace* 956 (quoted *supr.* 1473) *περίιθι ταχέως.*

1570 f. **θηροκτόνε** cf. Ar. *Lysistr.* 1262 (dor.) *σηροκτόνε*. Anacr. 1 *γουνοῦμαί σ', ἐλαφηβόλε, | ξανθὴ παῖ Διός, ἀγρίων | δέσποιν' Ἄρτεμι θηρῶν.* On the combination of the titles appropriate to the Light-Goddess and Goddess of the Chase by which Artemis is here invoked see Note C.

1579. **ἵνα πλήξειεν ἂν** *ἵνα* is local, 'where he should plant his blow' in order to deliver a *πληγὴ καιρία*. For *πλήξειεν ἂν* we should perhaps adopt Markland's *πλήξειέ νιν.*

1581. *αἴφνης* (= *ἄφνω*) is a late form. Hence Weil reads *ὁρῶν ἄφνω*, supposing *αἴφνης* to have been a gloss upon *ἄφνω*.

1583. **οὗ γῆς εἰσέδυ** 'whither it was she disappeared'; a slightly colloquial mode of expression, which is appropriate enough to a man of the messenger's position in extreme bewilderment. Cf. *infr.* 1590.

1586. **μήδ' ὁρωμένου** μηδέ is out of place here. It is probable that the line is considerably corrupted.

1588 f. Hermann reads *διαπρεπής θ', ἧς αἵματι | ὁ βωμὸς ἄρδην τῆς θεᾶς ἐρραίνετο.*

1590. **πῶς δοκεῖς χαίρων** a colloquialism ('with you can't think what joy'). *πῶς δοκεῖς;* is often thus used by Aristophanes, and occasionally by Euripides, cf. Hippol. 446 *πῶς δοκεῖς καθύβρισεν.* Hek. 1160.

1592 f. See append. The reading of this passage has been partially corrected by Musgrave. Before *ὁρᾶτε* Weil inserts *λαοί θ'.*

1594. MSS. *μάλιστα.* Herwerden *γὰρ ἀντί.* If right, *μάλιστα τῆς κόρης* must be explained as equivalent to *μᾶλλον ἢ τὴν κόρην καὶ μάλιστα.* It is however very questionable whether this use of *μάλιστα,* though occasionally found in epic poetry, is admissible in tragedy.

1596. Again an evidently corrupt line. For *ἡδέως* Egger with some probability proposed *ἵλεως*: and other attempts have been made to restore the remainder of this verse, but none seems plausible enough to warrant its insertion in the text.

1598 f. **θάρσος αἶρε** cf. Soph. *Aias* 75 *οὐ σῖγ' ἀνέξει μηδὲ δειλίαν ἀρεῖς;* For the 2nd pers. sing. of the imperatives (*αἶρε, χώρει*) following *πᾶς τις,*—a usage probably colloquial in its origin—cf. Ar. *Birds* 1186 *χώρει δεῦρο πᾶς ὑπηρέτης· τόξευε πᾶς τις* (*παιέ* Dind.). *Bacch.* 173 *ἴτω τις, εἰσάγγελλε κτλ.*

1615—1620. These lines as given in the MSS. are unmetrical. Weil, writing *τούσδ' ἄλλως* for *τούσδε μάτην,* arranges ll. 1617, 8 as spondaic anapaests, but Dindorf seems right in objecting that this metre is inappropriate to this place. I have thought it best on the whole to give ll. 1615—1629 as exhibited by the MSS., with the exception of Porson's correction *εὐγενῆ* for *νεαγενῆ* 1623, Barnes' *χρόνια τἀμά* for *χρόνιά γε τἀμά* 1625, and in 1621, a line which in the MSS. has seven feet, Hermann's *ὀλβιζοίμεθ' ἄν* for *ὄλβιοι γενοίμεθ' ἄν.*

πῶς σε προσείπω; *κτλ.* 'By what name am I to address thee? What is my assurance that this story is not falsely told to soothe me, in order that I may cease from my bitter grief for thee?' So strange is the tale of the messenger that Klytaemnestra fears that a pious fraud is being practised upon her to hide the terrible reality. But at this moment Agamemnon is seen approaching, and he presently confirms the messenger's report that Iphigeneia has been rescued by heaven, and announces that his troops are on the eve of departure for Troy.

1623. **μόσχον** Orestes.

NOTE A.

ll. 919—974.

The latest contribution to the study of this speech of Achilles as a whole is a somewhat minute discussion by H. Stadtmüller in *Fleckeisen's Jahrb.* 1888 pp. 665 ff. The results at which the author arrives are briefly as follows. He considers that the first 15 lines of the speech (919—931) are sound, and that they have a special appropriateness as pointing the distinction between the Euripidean Achilles,—in whose character we are shown heroic ardour tempered and controlled by σωφροσύνη—, and the Achilles of Homer with his fiery and ungoverned nature. In dealing with the remainder of the speech Herr Stadtmüller thinks a somewhat drastic handling necessary in order to restore what he supposes to have been the original text; and his method involves a free transposition of lines combined with several excisions. In ll. 973, 4 he would read ἀλλ' ἡσύχαζε, φίλος ἐγώ οὐ πέφηνά σοι | γένει προσήκων, ἀλλ' ὅμως σ' ὀνήσομεν.

NOTE B.

ll. 1532—1629.

The lines which follow the final exit of Iphigeneia have been the subject of much critical discussion since Porson declared his opinion that the whole of this concluding portion of the play was a late interpolation (certe post Aeliani tempora suppositam. *praef. ad Hecub.* p. xxii). There are two and a half verses cited from this play, as was first pointed out by Musgrave (1761), by Aelian (*de nat. animal.* vii 39) ὁ δὲ Εὐριπίδης ἐν τῇ Ἰφιγενείᾳ·

> ἔλαφον δ' Ἀχαιῶν χερσὶν ἐνθήσω φίλαις
> κεροῦσσαν, ἣν σφάζοντες αὐχήσουσι σὴν
> σφάζειν θυγατέρα,

which verses are not found in our MSS. Different opinions have been formed as to the proper inference to be drawn from this circumstance.

It has been held (1) that the concluding portion of the play was altogether different from that which we now possess, and that in the original the goddess Artemis was introduced by the poet to justify the ways of heaven to men by foretelling the rescue of the heroine, and the manner in which it would be accomplished. Or, that (2) the lines quoted by Aelian come from a lost prologue to the play spoken by Artemis before the entrance of Agamemnon. Or again, (3) that they belong, as Weil thinks, not to the prologue itself but to a kind of introduction composed by some one after the time of Euripides. Part of a similar false prologue to the *Rhesus* is preserved in the argument to the play which bears that name. It is possible (4) that Aelian was himself mistaken, and cited as belonging to the *Iphigeneia* of Euripides verses which in fact came from a tragedy by some other poet. It must be acknowledged that many lines occur in this part of the play (especially from 1572 onwards) which, as given in the MSS., are not such as Euripides could possibly have written. On the other hand, the speech of the messenger is well-conceived; the style of his narrative throughout is clear; and, in particular, the description of the scene at the altar seems far too terse and graphic to have been the work of an interpolator. In the absence of decisive evidence, we may perhaps be justified in believing that we have left to us the remains, sorely corrupted it is true, of the genuine work of Euripides.

NOTE C.

ll. 1570—1.

ὦ παῖ Ζηνός, ὦ θηροκτόνε, | τὸ λαμπρὸν εἱλίσσουσ᾽ ἐν εὐφρόνῃ φάος. We have in this invocation an evident identification of Artemis goddess of the chase (*ἀγροτέρα θηροφόνος ἐλαφαβόλος*) with the moon-goddess ΣΕΛΗΝΗ. This identification is however merely a return to a much earlier conception, not a confusion of two deities at first distinct. Artemis was originally goddess of the moon; and in that character she is properly equipped with bow and arrows, which are symbolical of the moon's rays. Thus we find later that the terms *σεληνόβλητος* and *Ἀρτεμιδόβλητος* were used synonymously of those who were supposed to be suffering from the effect of these rays striking upon them. From the fact of her being represented with a bow Artemis was then by a natural step imagined as a huntress (cf. Theognis 11 *Ἄρτεμι θηροφονη,*

θύγατερ Διός, ἥν Ἀγαμέμνων | εἵσαθ', ὅτ' ἐς Τροίην ἔπλεε νηυσὶ θοῇς); and—by the usual mythological extension—as *guardian* of wild animals (cf. Aesch. Ag. 140 ff.). The tendency soon became to distinguish Artemis the huntress from ΣΕΛΗΝΗ, in whom the Moon was worshipped as a divinity but without especial reference to any attributes or powers. The distinction appears to have clearly established itself, and was maintained for a while, but in the time of the tragedians the divergent aspects under which the goddess gradually came to be regarded had been already re-united, and Artemis appears again in her primitive function. (See Welcker *Griech. Götterlehre* II pp. 398 f.) The first instance of this reconciliation occurs in Aeschylus, *frag.* 169, ὃς οὔτε πέμφιξ ἡλίου προσδέρκεται | οὔτ' ἀστερωπὸν ὄμμα Λητῴας κόρης. Compare also Soph. Trach. 214 Ἄρτεμιν—ἐλαφαβόλον, ἀμφίπυρον where the epithets are combined in a similar fashion to that which we find in the passage under discussion; the adjective which designates the huntress being followed by one appropriate to the moon as the giver of light by night (ἀμφίπυρος 'with a torch in each hand', as Artemis was sometimes represented in ancient art; cf. Introd. p. xvii). It is with reference to this latter office that Artemis the Light-Goddess obtained her titles φωσφόρος φιλολάμπαδος &c. There is also mention made in Pausanias I 31, 4 of an altar in Attica to Ἄρτεμις σελασφόρος: the epithet being descriptive of the radiant light of the moon. We may observe in conclusion that Iphigeneia is made by Aeschylus Sophokles and Euripides alike the victim of Artemis. But, on the one hand, in Sophokles El. 566 ff. it is the *huntress* whose anger and wounded pride must be pacified,—and in the same connexion, though the reference in this case is to an omen which concerns the *protectress* of wild animals, Kalchas in the *Agamemnon* of Aeschylus announces that Artemis (προφέρων Ἄρτεμιν, 202) requires the sacrifice of the maiden's life. On the other hand, in the *Tauric Iphigeneia* of Euripides it is the *goddess of light* (φωσφόρῳ θεᾷ, 21) to whom Agamemnon, according to the account of the affair at Aulis given in the prologue by the heroine, has devoted his daughter; while in the *Iphigeneia at Aulis* both attributes of the one divinity are combined in the titles by which Artemis is implored to receive the Grecian offering.

APPENDIX.

Table of deviations from Kirchhoff's text.

The following is a list of those passages in which the text of this edition departs from that exhibited by Kirchhoff in his edition of 1867. In several cases the alterations admitted have been already mentioned or discussed in the notes; with regard to the rest, I have thought it advisable in view of the general scope of the book merely to record them here in tabular form for the convenience of the reader. A few places in which the orthography or punctuation differs from that adopted by Kirchhoff have not been set down; where the variation is otherwise than trifling it has been previously noticed in the commentary. In cases where the account of the MSS. reading given below differs from that in Kirchhoff's critical note, the information is derived from the collation of Wilamowitz-Möllendorff: see Introd. vii, p. xxi.

	Kirchhoff.	The present edition.
v. 7	ΠΡ. et v. 9 ΑΓΑ. auctore Bremio del. Kirchhoffius	
v. 22	*καὶ τὸ φιλότιμον*	*τὸ* del. Marklandus
v. 23	*λυπεῖ*	*λύπῃ* editor
v. 42	*τί πονεῖς;*	del. c deinde Blomfieldius
v. 72	*κρίνων*	*κρίνας* PC
v. 77	*μόρῳ*	*δρόμῳ* Markl.
v. 84	*κάτα*	*πάντα* F. W. Schmidtius (*krit. stud.* II. p. 244)
v. 149	ΠΡ. *ἔσται τάδε.* ΑΓΑ. *κλήθρων δ' ἐξόρμα.* hunc versum post 152 auctore Hermanno posuit K.	om. *τάδε* PC manus pr. *ἐξορμώσαις* Weckleinus
v. 150	*ἦν γάρ νιν*	*ἦν νιν* PC
v. 171	*ὡς...ἰδοίμαν*	*ὡς κατιδοίμαν* G. Dindorfius
v. 194	*τοῖς*	*τᾶς* Brodaeus (*τῆς*)
v. 234	*μείλινον*	*μέλινον* Bothius

v. 284	Τάφιον ἡγεμὼν Μέγης ἄνασσε	ἦγεν, ὧν MSS.
v. 286	post λιπὼν lacunae signum posuit K.	
v. 317	post hunc versum deesse alterum, item Agamemnonis, auct. Herm. significavit K.	
v. 333	εὖ κεκόμψευσαι· πονηρὸν	πονηρά· Monkius
v. 336	οὔτοι	οὔτε Herm.
v. 356	τίνα πόρον	δὲ inserit P^2C^2
v. 367	ἑκόντες	ἔχοντες PC
v. 373	μηδέν' ἂν χρέους	μηδέν' ἄρα (Nauckius) γένους (Monk.)
v. 407	συνσωφρονεῖν σοι βούλομ', ἀλλ' οὐ συννοσεῖν.	σ. γάρ, οὐχὶ συννοσεῖν ἔφυν. e Plut. *de discr. adulat. et am.* p. 64 c
v. 416	ὠνόμαξας	ὠνόμαζες Markl.
vv. 448, 449	ἅπαντά τ' et ἄνολβα (Musgravius)	ἄνολβά τ' et ἅπαντα MSS.
v. 445	συμβαλῶ	συμβάλω PC
v. 510	ἀλλήλων	ἀλλήλοιν Markl.
v. 515	Ἄργος	γ' addit P^2C^2
v. 521	κοὐδέν γ' ἄχρηστον	κοὐδέν γε χρηστόν Canterus
v. 531	οἷς	ὃς MSS.
v. 547	μαινόμεν'	μανιάδων Weckl.
v. 580	ὅτι	ὅθι Hartungius
v. 585	δέδωκας	τ' ἔδωκας Blomf.
v. 587	ἔριν	ἔρις exempl. Hervag. altera
v. 589	Τροίας πέργαμα.	transposuit Blomf.
v. 592	ἐμὴν dubitans servat K.	del. Herm.
v. 602	νεωστί μοι μολὸν	τὸ νεωστὶ μολὸν Herm.
v. 603	κλεινὸν τέκνον Ἀγαμέμνονος	τὸ κλεινὸν (P^2C^2) τέκνον Ἀγαμεμνόνιον Herm.
v. 604	μηδὲ	μὴ δὴ Heathius
v. 626	τὸ Νηρηΐδος	τὸ τῆς Νηρῇδος Portus
v. 632	περιβαλῶ	προσβαλῶ Porsonus
v. 664	μακράν γ'	μακρὰν PC (γ' add. manus interpolatrix)
v. 667	ἔτ' ἔστι	ἔπεστι Nauck.
v. 675	ἑστήξει	ἑστήξεις Elmsleius
v. 694	συνισχανεῖ.	συνισχνανεῖ. Anglus
v. 724	συνενέγκαι	συνενέγκοι L. Dindorf.
v. 734	σὺ δὲ	ἢ σὺ Herm.
v. 776 ff.	λαιμοτόμους κεφαλὰς | σπάσας, πόλισμα Τροίας | πέρσας κατάκρας πόλιν.	σπάσας κεφαλάς Weilius; del. idem Τροίας et πόλιν tum πέρσας πόλισμα transposuit.
v. 781	πολύκλαυτος	seclusit Weil.
v. 782	ἐσεῖται	εἴσεται Herm.

v. 795	ἔτυχεν	ἔτεκεν Musgr. σ' post Λήδα add. Elmsl.
v. 796	ὄρνιθ' ἱπταμένῳ	ὄρνιθι πταμένῳ Markl.
v. 811	ἄλλος	ἄλλων e Kirch. coniect.
v. 817	δρᾶ δ'	φράζ' Nauck.
v. 840	μεμνημένοις	μεμνημένους Herm.
v. 844	τὰ παρὰ σοῦ	τἀπὸ σοῦ Dobraeus
v. 863	Klytaemnestrae tribuit K.	restituit Achillei Herm. ('id quod codices exhibent'. Wilamowitz-M.)
	βασιλείων	βασιλικῶν Matthiae
v. 865	εἰς μέλλοντ' ἂν ὥσῃ	εἰς μέλλοντα σώσει Monk.
v. 880	κτανεῖν	κτενεῖν PC
v. 889	εἴπερ ἀλγεινὸν	εἴπερ ἄλλ', εἰκὸς Weckl.
v. 900	ἐπαιδεσθήσομαί γε	ἐπαιδεσθησόμεσθα Herm.
v. 902	ἐπὶ τίνος	περὶ τίνος Schaeferus
v. 909	σε	δὲ Hensius
v. 911	γελᾷ	πέλας Markl.
v. 1014	τί δὲ χρή	ὅ τι δὲ (Reiskius) χρῇς C
v. 1017	εἰ	ᾗ Weil.
v. 1025	αὐτὰ μὴ πράσσωμεν ἂν	αὖ τι μὴ πράσσωμεν ὧν Monk.
v. 1028	φυλάξομεν	φυλάσσομεν PC
v. 1041	ἐν	παρὰ coniecit Kirchh.
v. 1055	κύκλια	seclusit Weil.
v. 1056 f.	Νηρέως γάμους	transposuit Weil.
v. 1058	ἐλάταισι	ἐλάταις σὺν Weil.
v. 1063	παῖδες αἱ Θεσσαλαί	παῖδα (Kirchh.) σὲ (Weil.) Θεσσαλίᾳ (Kirchh.)
v. 1065	γεννάσεις	γεννάσειν Weil.
v. 1066	ἐξωνόμασεν	ἐξονόμαζεν Firnhaberus
v. 1076 f.	τᾶς εὐπάτριδος γάμον | Νηρήδων ἔθεσαν πρώτας	τᾶς εὐπάτριδος | Νηρῇδός τ' ἔθεσαν γάμον Weil. Νηρῇδος PC τ' add. Herm.
v. 1073	ἔνδυτ'	ἐνδύτ' Dind.
v. 1080	ἐπὶ κάρα	ὦ κόρα Herm.
v. 1081	γ' ἁλιᾶν	βαλιὰν Scaliger
v. 1087	νυμφοκόμον	νυμφόκομον Reisk.
v. 1089 ff.	αἰδοῦς | ἢ τὸ τᾶς ἀρετᾶς δύνασιν ἔχει | σθένειν τι πρόσωπον;	αἰδοῦς ἔτι, ποῦ | τᾶς ἀρετᾶς σθένει τι πρόσωπον; Weil.
v. 1093	δύναμιν	δύνασιν Both.
v. 1130	γ'	μ' Markl.
v. 1138	τί μ' ἠδίκησας;	τίν' ἠδίκησα; Herm.
v. 1146	ἀνακαλύψομεν	ἀνακαλύψω γὰρ CP²
v. 1151	προσούρισας	προσώρισας Hartung.
v. 1153	Διός γε	Διός τε Markl.
v. 1168	γένος	γέ τοι Fixius
v. 1171 f.	ἢν στρατεύσῃ...γενήσῃ	εἰ στρατεύσει...γενήσει Elmsl.
v. 1176	κάθωμαι	καθῶμαι Elmsl.

v. 1185	ἔνθα	εἶτα Monk.
v. 1189	οὐ τἄρ'	ἦ τἄρ' Musgr.
v. 1193	ἵν' αὐτῶν προθέμενος	ἐὰν σφῶν (Mehlhornus) προέμενος (Elmsl.)
v. 1207	νῷ μὴ δή γε κτάνῃς	μετανόει μὴ δὴ κτανεῖν Heimsoethius
v. 1210	πρὸς τάδ' ἀντείποι	τοῖσδ' ἂν ἀντείποι Burgesius
v. 1244	νηπίοις γε	νηπίοισι Monk.
v. 1267	τὰς...κτενοῦσι	τάς τ' Herm. κτείνουσι PC
v. 1293	'Αλέξανδρον dubitans servat K.	del. Monk.
v. 1297	οὗ	καὶ PC
v. 1309	τᾶς καλλονᾶς	τᾶς del. Matthiae
v. 1310	ὄνομα μὲν φέροντα Δαναΐδαισιν, ὦ κόραι	ὄνομα μὰν φέροντα (PC) Δαναΐδαις, σῖνος κόρᾳ (editor)
v. 1311	πρόθυμά σ'	προθύματ' Elmsl.
v. 1339	τόν τε τῆς θεᾶς 'Αχιλλέα	τόν γε τῆς θεᾶς παῖδα Herm.
v. 1341	φεύγεις, τέκνον	transposuit Lentingius
v. 1348	νιν. ‖ κοὐδεὶς ἐναντία	σφε. (Herm.) ‖ κοὐδεὶς τοῖσδ' ἐναντίον (p)
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v. 1372	διαβληθῇς	διαβληθῇ Monk.
v. 1381	τὰς	τάσδ' Pors.
v. 1382	ὄλεθρον, ἣν	ὀλέθρῳ γάμον, ὃν Herm.
v. 1391	δίκαιον τοῦτ' ἄρ' ἔχοιμεν	δίκαιον τοῦτ'; ἔχοιμεν ἆρ' ἂν Hartung.
v. 1395	ἐβουλήθη σῶμα	τὸ inserit p
v. 1425	γε	γὰρ Herm.
v. 1438	γε	σὺ Elmsl.
v. 1444	τί δὲ τὸ θνήσκειν	τί δή; τὸ θνῄσκειν (δὴ PC δὲ P²)
v. 1460	ἐγὼ, μετά γε	ἔγωγε μετὰ Markl.
v. 1479	παγαῖσι	παγάς Reisk.
v. 1491	ὦ νεάνιδες,	ἰὼ ἰὼ νεάνιδες, Herm.
v. 1496	ὄνομα τᾶσδ'	ὄνομ' ἐν H. Schmidt.
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v. 1509		ἰὼ ἰώ. cum Nauckio Iphigeniae tribui ἃς
v. 1513	βαλλομέναν,—παγαῖς	βαλομέναν, (Markl.)—παγαῖς C
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v. 1558	δώρου	δορὸς Piersonus

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